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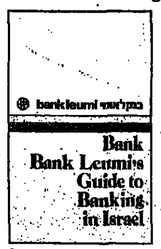

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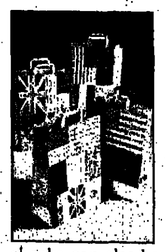

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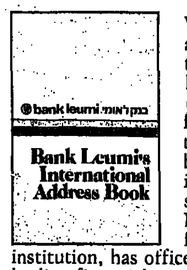

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DAHAF

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On the cover. Itzhak Perlman makes an emphatic point in conversation with Pinhas Zukerman and conductor Zubin Mehta, during Israel Philharmonic's Huberman Week. The photograph is by Isaiah Karlinsky.

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The latest Lebanese war

In Aley and the Shouf this week, Jerusalem Post Defence Correspondent HIRSH GOODMAN observes how Israeli forces have been caught in the middle of the Druse-Phalange conflict

WE HAD NOT noticed the pool of blood on our way to our meeting at Bhamdoun. But on the way down towards Aley, the rays of the late afternoon sun made the deep purple stain on the highway impossible to miss.

The blood came from the mangled bodies of four members of the Lebanese Army, whose legs hung from an ambulance a few hundred metres down the road. They were the latest victims of Lebanon's new war — that between the Christians and the Druse in the Shouf mountains. There had been a mistake: a Druse militia unit had fired an RPG into a Lebanese army jeep, thinking it belonged to the Phalange. They wanted to retaliate for a Christian attack on the Druse village of Aboun the night before, which had left 10 dead.

During a 24-hour period this week, 17 people were killed in this war. Aley, which is known to every Israeli soldier who has served in the Beirut area as a vibrant, lively place, is now a ghost town. It shops are shuttered, its market stalls boarded over. There is no sign of the previously chronic traffic congestion, because the cars have disappeared. Two Merkava tanks stand where two weeks ago there were coffee tables and shesh-besh.

For three weeks now no schools have opened in the towns of the Shouf range, important because it straddles the Beirut-Damascus highway. Sniping at school buses by both sides has made it impossible to get children and teachers to school. There has been no electricity or water either, one side having blown up the water works, the other the regional generator. Yet another cease-fire was being negotiated. Representatives from both sides were claiming that they could no longer control the various factions that had sent them to negotiate in the first place. Their demands for self-restraint were being ignored by parties unknown who were interested in escalating the conflict for reasons unknown, apparently being prodded into action by phantom agitators whom nobody could identify.

NO ONE knows exactly what is happening in the Shouf, or why. The basic facts are known: the Druse, who comprise a majority in the region, are extremely nervous of the heightened Phalange presence in and around their towns and villages. The Phalange arrived on the coattails of the conquering IDF, as it cleared the Beirut-Damascus highway of Syrians. The Druse are also nervous because of what happened at Sabra and Shatila; their fears are based on the fact that the president, who is dedicated to protecting Christian interest in Lebanon, is also commander in chief of the Phalange.

Each new rumour of withdrawal from the area by the IDF is followed by a new wave of violence. The Druse, it is said, are better organized and more determined than the Christians; the Phalange are better armed than the Druse, but woefully inept when fighting a determined enemy. The Phalange have the advantage of being supported by the Lebanese power structure and by Israel, but the Druse know the terrain better, enjoy a numerical advantage and logistical support from the Lebanese, Palestinian and Syrian Left.

What we have at present are skirmishes. A random bomb here, a kidnapping there. The death toll is about eight to 10 killed a day, with twice as many wounded. Hardly an hour passes without an explosion being heard. The sound of machinegun fire is always present; the whistle of bullets is amplified by the steep valley walls, and carries for great distances in the thin mountain air.

Caught between the warring factions is the IDF, unsure of its role in the confusing situation. Those in charge admit with alarming candour that they don't have the slightest idea why it started. They certainly don't know how it can be stopped. But they are clear about one point: no matter what happens, the IDF should not become actively involved or take sides. It should try and mediate, but not act as policeman.

In theory the thesis is admirable; in practice, however, it cannot work. There have been Israeli casualties when troops were caught in the crossfire — a situation to which the IDF cannot remain passive. Neither can Israel allow the killing to continue unchecked, given the responsibility it has to the Christians, by virtue of the support it has given the Phalange since 1976 and its dedication to Amin Jemayel's quest for a united and stable Lebanon, and to the Druse, by virtue of the close contacts between the Lebanese Druse and the Druse community in Israel.

THE IDF has found itself clamping down curfews, closing roads, patrolling back yards and schools, and controlling important junctions in an attempt to keep the peace. It does not confiscate arms or apprehend protagonists, unless they are known to have been directly involved in an attack on an Israeli target. Even then, in most cases, a blind eye is turned, the rationale being that the attack was not intentional, that arrest would only exacerbate the situation without achieving any real purpose.

While the shooting continues, Israeli military officials abashedly talk to the leaders of both sides, appealing to reason. The conversations are apologetic — "Of course we understand your position, and your fears are legitimate, but...." — and usually futile.

But the charade must go on, for there is no alternative at the moment.

About half of Lebanon's 800,000 Druse live in the Shouf range, in towns situated along the highway to Damascus, which runs from west to east, and from Zahle to Hasbaya in the south. About 85 per cent of them are aligned with Jumblatt.

Recently, a dynamic 45-year-old physician, Atrif Saloum, was elected by the Council of Sheikhs to represent the Druse in all contacts with Israel and, through Israel, with the Phalange.

But Saloum, who undoubtedly speaks on behalf of the Druse, does not seem to be able to exert his control over all factions of that community. Opinions differ as to who is responsible for Saloum's failure to secure an effective cease-fire. There are those who blame the "monied classes," as the gold and hashish smugglers are referred to, who do not want central Lebanese government control to be imposed on the free crossroads of the Shouf that connect the heartland with the Mediterranean. Others point an accusing finger at the "communists" – a general label for anyone anywhere. In this category is Ahmed Jibril's Marxist faction within the PLO, which enjoyed a sympathetic following when the organization had its headquarters in Beirut.

Jibril's reason for wanting to use a Druse-Phalange war as an instrument against the Zionist occupiers is clear, as is his desire to prevent the Shouf from falling into the hands of the Phalange (this would preclude any chance of Palestinian reorganization in an area far enough south to be effective against Israel.)

RIFAT ASSAD, the brother of Syrian President Hafez Assad, is also reported to be working behind the scenes to create havoc. His reasons are more complicated, but his support of the Druse is seen primarily as a way of ensuring that Druse autonomy is not lost under Christian dominance. He is also said to have a considerable personal interest in a Shouf-based drug smuggling ring, which would be a more realistic explanation.

What the experts are unanimous about is that there is going to be a massacre when Israel withdraws, unless some way is found of keeping the peace, based on either on agreement or force. That seem more urgent than ever, now, as an Israeli pullback seems imminent.

The Phalange have moved too far into areas of Druse autonomy to be ignored, and the Druse know that the only thing that can move them is force: On the other hand, the Phalange, who are still independent of the Lebanese government despite their allegiance to the president, know that they cannot dominate Lebanon ideologically and militarily as long as there is an armed, trained and dedicated fighting force representing Druse and Leftist interests.

The Phalange are concerned about the Christian minorities in Druse controlled areas, communities which will no doubt be targets of Druse retribution and perceived as a potential fifth column to be neutralized.

Given the inevitability of Druse action, the Phalange cannot be expected to wait for the Druse to seize the initiative. They understand that they are going to have to strike before the Druse create a centralized defence system that would make any attack on the Shouf a protracted and expensive affair.

THE DEPUTY HEAD of Israel's civilian aid unit, Rav-Seren Ezra Habas, has been in the area for the past six months on voluntary reserve duty. It seemed symbolic somehow when he burned his fingers on the toast he was making on his recently installed heater.

We spoke in generalities; the conversation was constantly interrupted by a flow of people seeking his signature on documents, and by the phone ringing. No sooner did he start a sentence, a thought, when something happened to make sure that it was left hanging in mid air.

Despite the distractions it was clear that Habas was afraid of what would happen the moment the IDF pulled out. His new boss, Sgan Aluf Ella, who arrived that day, sat on a couch listening to the analysis coming from his deputy and intimated that he didn't agree with most of it. Their lack of agreement was disconcerting, given that these two men are supposed to be the experts. Perhaps they are as expert as they can be, given the circumstances.

They did agree that the heightened tension these past three weeks was the result of rumours that the IDF will be leaving the area.

From the Druse point of view, the fact that Israel's positions will be taken over by the Lebanese Army and possibly the U.S. Marines is of little consolation. The Lebanese Army has a Phalange chief of staff; the Marines are not going to die for the Druse, or anyone else in Lebanon for that matter. The Druse trust no one but themselves; if there are no iron-clad guarantees of Druse autonony, there will be a bloodbath.

The Israeli experts could not agree on who would "win," but they did acknowledge that the price on both sides would be high.

In the meantime, while the experts scratch their heads and ponder the mess we may have created — at least in terms of disturbing a delicate balance that managed to survive the Syrian invasion and the Lebanese war until about a month ago — the IDF continues to plug up holes in the weakening dyke, desperately trying to stop the tide of violence from overflowing.

THERE IS also confusion at an IDF headquarters near Jamhour, where they say "we are just doing our job and trying to keep the peace." This means that the senior military commander is spending hours and hours pushing, cajoling and threatening the sides to lay down their arms. Two weeks ago, the local commander literally held the representative of the two sides captive for 36 hours until a cease-fire was achieved. However, no sooner had the participants left the camp than it was broken.

The IDF is there dodging the shells, some of which have landed dangerously close to its units. There have been Israeli casualties, and even open attacks on IDF personnel and property. Some officers feel these were intentional, others say they were accidents — the IDF mistaken for one side or the other, usually the Phalange, who wear exactly the same uniforms, carry almost the same weapons and drive around in similar jeeps.

When you ask what is happening, the men at headquarters shrug their brass-heavy shoulders. When you ask what will happen, they shrug again. The situation is clearly beyond their control.

The youngsters manning the roadblocks, sitting on tanks along the highway as bullets whiz over their heads, have opted for macabre humour rather than logic to explain their daily routine.

The minute you ask a question, you are asked another question: "Nu, when are we leaving?"

They are sick of the scenery, the winter, the people and the problems that remain unfathomable, no matter how often they are debated. They understand the need for security on Israel's northern frontier. They even understand why it was necessary to get to Beirut. But they don't understand what they are doing in the Shouf, being fired at and not being able to fire back; being policemen but not controlling events in any meaningful way.

They close a road and re-open it on orders that come crackling across a transmitter. They impose a curfew one day, and then try to encourage shopkeepers to open their stores the next. They are pawns executing the non-policy of an army that is involved in a fight of no direct consequence to Israel, taking place between two allies over whom it has no control. Threats of punishment do not apply in this case.

YOU HAVE to understand that no one really understands," said the Israeli official I spoke to in the home of an absentee Saudi sheikh.

"We know what we want, but we do not know what they want" — "they" being the diverse groups that comprise today's Lebanon.

"There is no doubt that Amin Jemayel is going to take action to disarm the Druse as soon as he can, and will use the Phalange and easily. They are terrified of a slaughter and know that, if they give up their arms, they will be signing their own death warrant. There is no golden path between them in my opinion."

Christians are fleeing their homes in the Shouf, adding yet more refugees to the thousands left homeless in the recent war.

The situation is intolerable from Amin's view. Christians are being murdered, clashes are daily mounting in intensity. As the fighting increases, more and more weapons are finding their way into Druse hands, and the Druse are becoming more organized.

The attempt on Jumblatt's life several weeks ago brought home to the Druse just how soriously they were being threatened. And the Druse realize that they can only achieve gains while the IDF is deployed in the area and continues to act as a restraining factor on the Phalange.

The Christians know that the longer they wait the harder the battle is going to be. "So we can expect anything any day now," said the official. "We are caught in the crossfire. I would say that no matter what we do, we're damned."

He got up to leave. The road down to Beirut had just been reopened after being closed to all civilian traffic for the night. He tarried as he cleaned his glasses, breaking the silence with a sigh which, perhaps, said more than all the words used in our one-hour conversation.

I SIGHED too as we left the villa, turned onto the main road, and started down from the Shouf to Beirut. Exactly at the same junction six months ago I had seen glee on the faces of Christians and Druse as Syrian war dead were piled on top of each other, their boots and helmets intact, and burned by a mixed group of local residents. The Syrians had been killed in a fight with the IDF for control of the Beirut-Damascus highway. Their bodies, we were told by a local shopkeeper, were being burned for health reasons. Potash and lime were spread over those obstinate bones which refused to yield.

For a short while, then, the Christians and the Druse were allies, celebrating their newly won independence around a bonfire of Syrian dead. Today, a Phalange armoured car dominates a make-shift checkpoint at that very spot. And from just around the next corner the Druse watch, answering provocation with force, and force with violence.

The bonfire of Syrian dead is nothing more than a memory. Even the white patch left on the highway by the lime has disappeared. It has been replaced by a patch of scarlet, just 600 metres away. □

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Questioning priorities

Meir Shitrit, 'a populist in outlook and a crusader by temperament,' has challenged the top priority given to immediate spending on settlement. He explains why he thinks social programmes deserve more cash now, in an interview with Post Political Correspondent MARK SEGAL.

MEIR SHITRIT at 33 is one of our youngest MKs. A Herut member of the Finance Committee, he has been going around lately, sending noisy signals to the Finance Ministry to find the money missing for Project Renewal from the budgets of the Ministries of Health, Labour and Social Affairs, and Education. "Otherwise," he said during an interview with *The Jerusalem Post* this week, "I will find it difficult to vote for the budgets when they come before the committee."

He sees Project Renewal as Israel's No. 1 priority after defence. And his rebellious approach is in keeping with the independent positions he has frequently adopted since becoming a member of the 10th Knesset in June 1981.

Despite his Hardy Amies suit, his is still the authentic voice of the son of Moroccan immigrants who live in the development town of Yavne, where they moved in 1957 after a spell in a *ma'abara*. Personable and articulate, he feels very strongly about the need to bridge the social gap, which he sees as the key element in the nation's struggle for survival.

His success as chairman of the Yavne local council has provided material for an Educational TV documentary on exemplary leadership. He plans to run for another term in the November elections; in the last few years he has helped to transform a dusty, neglected immigrant town into a thriving regional centre which has attracted professionals from Rehovot, army families from the Tel Aviv area, and young couples from Rishon Lezion.

SHITRIT WAS stung to the quick by the accusations of Tehiya's Geula Cohen that he was willing to forgo West Bank settlement budgets for the sake of social spending.

"I resent being accused of being against the settlement programme in Judea and Samaria," he said. "What I have been insisting on is that we must find the answer to these allocations. Even without cutting these settlement budgets, I can suggest other sources.

"Let's cut half the Absorption Ministry allocation. After all, no immigrants are coming, but the same administration exists. We could save millions by doing away with the self-perpetuating WZO bureaucracy. We should abolish the Religious Affairs Ministry, and make it a department in the Interior Ministry, which it is *de facto* anyhow. I would also suggest cutting the IS800 million given over the table to Agudat Yisrael under the coalition agreement."

Concerning settlement finances, Shitrit proposed staggering the settlement programme over a number of years and earmarking the cash for social spending.

Hitting back at Cohen's dark hints that he was being unpatriotic, Shitrit warned: "If we wish to preserve Judea and Samaria within our borders, then the country has to safeguard its social well-being. Obviously it would be best if we could raise two flags simultaneously — for speeded-up settlement and social spending. But Israel's power depends largely on its social strength and the quality of its people... It is my impression that over the years, this human advantage has been eroded."

Education is a subject close to his heart. Thousands of youngsters, he complained, drop out of the school system every year, and do not continue with post-elementary education, often for financial reasons. "If we intend augmenting our national defence, we have to enhance the quality of our population," he declared.

AT THIS POINT Shitrit popped up with another possible source of revenue for social spending. He urged levying a 2 per cent tax on Stock Exchange transactions, along the lines of the levy imposed to pay for Operation Peace for Galilee.

"The Likud committed itself to the electorate to give top priority to social problems, and especially Project Renewal, which I don't need to remind anyone was the personal idea of Premier Begin. Moreover, the Likud received a massive mandate from those social strata directly affected by this scheme."

He was glad to inform me that he had successfully canvassed support among other coalition members of the Finance Committee. "I'm not in the least isolated in my own party. I can say that the premier, the finance minister and the housing minister are all fully informed of our position. I demand as an absolute minimum the re-instatement of IS40 million in current prices. I do hope that the money will be found, otherwise I simply won't be able to vote for the budget estimates," he repeated. "I've already made it clear that I'll support the finance minister in seeking cuts elsewhere."

Is there any basis for hoping that his pressure will work?

"Yes, I've been advised that steps are being taken by the Treasury to find the necessary amounts," came the quick reply.

THE YOUNG MK readily admitted that "my personal experience makes me particularly sensitive to issues like education. I am motivated by the desire to enable other children not to go through what I did and to have a better start in life than I had."

His parents could neither read nor write, but they encouraged their son's hunger for learning, and he started paying for his schooling by working in nearby citrus groves from the age of 12. A scholarship was arranged for him at the Kfar Batya youth village, where he pursued his secondary education, continuing to work in the groves on his days at home.

The highlight of a recent journey to the U.S. was an appearance at a convention of the American Mizrahi Women's Organization, which sponsors the Kfar Batya youth village. Apparently, he reduced the warm-hearted delegates to tears by telling them what their project had meant for him.

His passion for education finally brought him to Bar-Ilan University, where he acquired a B.Sc. in microbiology. His initial plan to study medicine could not be pursued for lack of money. However, he served in the medical corps during his army service; after enlisting in the regular army, he rose to the rank of captain. During the Yom Kippur War, he was medical corps operations officer on the Suez Canal front.

He first got involved in public affiars in 1968, when his leadership qualities were recognized by the Yavne youths who got him to organize a revolt against the local elders' objections to a proposed sports centre. Soon afterwards, he became president of the local Jaycees.

He plunged into politics in 1974 when his pals urged him to run on a reform slate in the Yavne council elections. The local Mapai bigwigs turned his group down, while Herut welcomed them with open arms. He won five of the 11 seats and at 24 became the country's youngest municipal leader.

Proof of his popularity came with his triumph in the 1978 local elections, when he won 85 per cent of the vote; and he helped the Likud net 58 per cent of the Yavne electorate in the 1981 general elections.

It is known that he could have had a deputy minister's seat last year but preferred to train himself in parliamentarianism and remain with his beloved council.

SHITRIT is a populist in outlook and a crusader by temperament. He has a number of "revolutionary proposals" he wishes to push as part of his national reform programme. He is profoundly unhappy with the entire thrust of Israel's social policies, which he blames for perpetuating social differences. He claims that three decades of socialist paternalism created generations of poverty, with too many people becoming conditioned to depend on government handouts.

"Instead of personal responsibility, people were educated to dependency and not to work," he declared with passion.

He would abolish the hallowed system of subsidizing basic commodities, housing and public transportation and do away completely with family allowances as they are presently administered. "As the system operates now, they perpetuate inequality and don't help those who need the aid most," he argued hotly, blaming the system for the dramatic increase in the numbers of those below the poverty line in recent years.

The present system of subsidizing the commodity rather than the needy person is wasteful and counter-productive, he pointed out. The IS23 billion spent annually on subsidies should be utilized more wisely. In addition to doing away with all subsidies, he proposed establishing a national subsistence level and compensating those who fall below it.

He wants the money to be given directly to the needy, but on condition that they work. Pursuing his radical line to its logical conclusion he urged the abolition of unemployment pay. "Too many people have been educated to become hangers-on, and not to want to work. We have to re-educate them. Under socialism, too many of the Oriental communities, whose culture was predicated on personal responsibility, were brought to rely on government aid."

Giving examples of "absurdities," the young Herut MK noted that university students cover only 4.5 per cent of the cost of their education, which he termed "the heaviest subsidy of them all.

"And who benefits? The children of the wealthy, who can make it to the university."

He also regards the present system of government mortgages to be unfair to the poor, causing them to despair of ever getting a proper home.

"IF WE REALLY want to create one nation," he said, "we have to abolish the four existing school systems and unite all the children of Israel under one educational roof." By merging the general, the religious, the Aguda and the kibbutz networks, a vast amount of public funds would be released for other purposes. "In development towns, for example, the separate schools mean perpetuation of communal divisions. In most rural areas, Ashkenazi children go to the general schools and Oriental children to the religious ones. That's where the differences spring from."

I asked how he would be able to overcome counter-pressures from the religious parties. "We have to enact electoral reform and introduce a presidential system," he argued, grinning disarmingly at my inability to cope with such a facile call to turn our evolving democracy inside out.

Did he really mean it when he urged that the WZO be abolished?

"Sure," he said. "My view has been reinforced by the recent farce they called the Zionist Congress. There was justification in having the WZO before we attained independence, but once the aim of Zionism was achieved the organizational framework became irrelevant and superfluous.

"They behave as if the state has yet to come into being. The funds raised amount to some $600 million each year — about 5 per cent of Israel's annual export, and we find ourselves presented by the fund-raisers as a poverty-stricken land of welfare cases. What happens in fact is that 85 per cent of the money is used to pay the cost of administration. So of course they are interested in raising that money to cover their salaries instead of promoting aliya as they should."

When I tried to explain the idea of fund-raising as an expression of Diaspora partnership with Israel, he said: "Of course I'm very much for the work of such bodies as the women's organizations — whether it's Women's Mizrahi, WIZO or Hadassah. I'd advise them all to donate directly to specific projects in Israel connected with education, welfare, sports and culture."

THIS BROUGHT him to his dreams for Yavne, which has grown under his stewardship from 7,000 in 1978 to 15,000 in 1981; by next year it should pass the 20,000 mark, which would give it city status.

During a recent visit to Yavne I was impressed by the neat rows of homes, each with its own little garden; and there were many trees and lawns around the older *shikunim*, renovated under the Project Renewal scheme.

Shitrit attracted better-educated people to his town with his "Build Your Own Home" project. "From the start I knew that the only way of raising the level and getting people to come to Yavne was to create a first-class educational system. On top of which I have ensured a decent quality of life by only allowing one-storey homes in the new neighbourhoods. We've had many more applications than there are building plots, and it cost neither us nor the government one agora," he declared.

One reason for Yavne being so attractive was the thriving sports and youth centre donated by Herman Kay of Birmingham, England in the mid-'70s. "It was the elders' opposition to this centre that got me originally involved in politics. And it was the first big project I completed," he related proudly.

Since then, he has promoted music education — 600 children attend music classes in Yavne today.

His latest dream is to make Yavne a cultural centre for the region, as it was in ancient days. "Do you know that there is no theatre or concert hall worthy of the name for the half-million people living in the area of Rishon Lezion, Rehovot, Ashkelon and Ashdod with Yavne at the heart? All we need is a donation of $1.5 million, for which we would name the hall after the donor," he said, with an eye on the *Post's* overseas readers. Official sources in Israel have no funds for this scheme. □

ALIYAH & ABSORPTION INFORMATION COLUMN

Readers can contact us by writing to the ENGLISH PUBLICATIONS DIVISION, Department of Information for Olim, P.O.B. 616, Jerusalem.

HIGHER MORTGAGES FOR OLIM

The mortgage loans available to eligible olim were substantially increased by 40% to over 100% on December 16, 1982, retroactive to October 16, 1982. This means that olim who signed a contract on or after October 16, 1982, and have not yet applied to the bank for the Ministry of Immigrant Absorption mortgage loan, are eligible to receive the higher amounts. The mortgage may cover up to 95% of the cost of an apartment.

Mortgages are available in a number of combinations, with varying repayment terms. The amounts available and the terms of repayment are determined according to family size, status, date of aliyah, and apartment size and location. Olim may choose to take the full mortgage, or only the unlinked portion, or the unlinked portion plus part of the linked amount. Monthly repayments on the linked portion of the loan are adjusted every 3 months according to the changes in the cost-of-living index.

Additional Loans for Oleh Families

Not only have mortgages been raised significantly, but new additional loans are now available to oleh families (but not to single olim, children of olim, or olim married to veteran Israelis). These loans may be used to purchase apartments in Jerusalem and other parts of the country, except for development areas or community settlements. The amount available and the repayment terms are determined according to the date of aliyah, as follows:

1. Oleh families that arrived on aliyah on or before December 31, 1979 are entitled to receive (a) an additional linked loan of IS 300.000 interest-free, and (b) an additional linked loan of IS 100.000 at 5.7% interest. Included in this category are families in which one spouse arrived on aliyah on or before December 31, 1979.

2. Oleh families that arrived on aliyah on or after January 1, 1980 are entitled to receive an additional linked loan of IS 300.000 at 5.7% interest.

3. Families that have arrived on aliyah for a second time should consult with the *metapel* at the nearest Ministry of Immigrant Absorption office in order to ascertain their eligibility for the additional loan(s).

4. The additional loan that had been available to purchase a new apartment has been cancelled.

An oleh family of 2 to 4 persons who arrived on aliyah before December 31, 1979, that purchases an apartment whose gross *(bruto)* area is no more than 120 square metres, can receive a maximum mortgage of IS 800.000 in Jerusalem, of which IS 590.000 is linked to the cost-of-living index and IS 210.000 is unlinked. In addition, they can receive 2 linked loans totaling IS 400.000. In other words, this family can receive a total of IS 1.200.000 in loans to purchase an apartment in Jerusalem.

It should be noted that there is no apartment size limitation on the purchase of apartments in one of Jerusalem's new neighbourhoods — Ramot, Neve Yaacov, Gilo, and East Talpiot (Armon Hanatziv) — or in Ma'ale Adumim, Givat Ze'ev and Mevo Horon Olim (in all categories) who purchase apartments in Ma'ale Adumim, Givat Ze'ev, and Mevo Horon can receive mortgages according to the table for Jerusalem plus an additional linked loan of IS 120.000.

In the rest of the country (except for development areas), the maximum mortgage for an oleh family of 2 to 4 persons who arrived on aliyah before December 31, 1979 is IS 660.000, provided that the apartment is no larger than 120 square metres *bruto*. Of this amount, up to IS 590.000 is linked to the cost-of-living index and IS 210.000 is unlinked. In addition, they can receive 2 linked loans totaling IS 400.000. In other words, this family can receive a total of IS 1.060.000 in loans.

Listing of Apartment Size

The restriction on apartment size refers to the *bruto* area of the apartment, which must be specified in all purchase contracts. In cases where the net *(neto)* area is listed in the contract or in documents of the Land Registry Office *(Tabu)*, or the municipality, 20% must be added to the apartment size. If the contract does not specify the size of the apartment at all, then the loan applicant(s) must obtain a certified document from *Tabu* or the building company stating the *bruto* area of the apartment.

Apartments Under Construction

Olim can also receive mortgages for apartments still under construction. During their period of eligibility for housing assistance, olim not living in public housing, who have received a mortgage to purchase an apartment still not ready for occupancy, can receive rental subsidies from the Ministry of Immigrant Absorption for a period not to exceed two years

Development Areas

In development areas, mortgages are determined according to family size. For example, a family of 2 to 4 persons — including an oleh married to a veteran Israeli, a couple of children of olim, an elderly couple from a Western country, a child of olim married to a veteran Israeli — can receive a total mortgage loan of IS 710.000.

Olim who purchase new apartments in development areas are entitled to a standing loan of IS 65.000 to IS 120.000 depending on the area. This loan becomes a grant after 5 years of continuous living in the apartment. Olim who purchase apartments in Beit Shean, Maalot, Kiryat Shmona, or Shlomi are also entitled to a special grant *(ma'anak bithoni)* of IS 60.000.

It should be noted that there are no size restrictions on the purchase of apartments in development areas or community settlements.

The mortgages available to olim who purchase apartments in community settlements over the Green Line vary according to settlement and family size. Details are available from the *metapel* at the nearest Ministry of Immigrant Absorption office.

MORTGAGE LOANS FOR OLIM IN DEVELOPMENT AREAS AS OF DECEMBER 16, 1982 (in IS)

	Total	Linked (Interest-free)	Linked (5.7% interest)	Unlinked
*Family of 2-4 persons	710.00	470.000	150.000	90.000
Single olim	430.000	235.000	150.000	45.000

* *For each additional person in a family of more than 4, an additional unlinked loan of up to IS 15.000 will be allocated upon special approval.*

MORTGAGE LOANS FOR OLIM AS OF DECEMBER 16, 1982 (in IS)

STATUS, FAMILY SIZE, AND MAXIMUM APARTMENT SIZE	JERUSALEM				ELSEWHERE IN ISRAEL (Except for Development Areas)			
	Total	Linked	Unlinked	Initial Monthly Repayment	Total	Linked	Unlinked	Initial Monthly Repayment
*Oleh family of 2-4 persons, up to 120 sq m	800.000	590.000	210.000	2595	660.000	490.000	170.000	2145
*+ Oleh family of 5-8 persons, up to 120 sq m	950.000	630.000	320.000	3080	800.000	550.000	250.000	2580
Oleh married to a veteran Israeli, or a couple of children of olim, or an elderly couple from a Western country, up to 100 sq m.; single oleh (except for an elderly person from a Western country), or a child of olim married to a veteran Israeli, up to 85 sq m.	500.000	475.000	25.000	3400	400.000	385.000	15.000	2740
Single child of olim or elderly person from a Western country, up to 85 sq m	300.000	300.000	—	2100	240.000	240.000	—	1880

* *Oleh families that arrived on aliyah on or before December 31, 1979 can receive two additional linked loans totaling up to IS 400,000. Oleh families that arrived on aliyah as of January 1, 1980 can receive one additional linked loan of up to IS 300,000.*

\+ *For each additional person in a family of more than 8, an additional unlinked loan of IS 30,000 and a linked loan of IS 70,000 will be allocated.*

Monthly Subsidies

The Ministry of Immigrant Absorption provides monthly subsidies to help olim meet their mortgage payments. These subsidies are granted for a period of up to two years from the date the apartment was purchased, and are available to oleh families only. They are not given to singles, immigrants married to veteran Israelis, and children of olim. Nor are they given to olim who purchase apartments in development areas.

Those who do not take the linked mortgage are not eligible for the Ministry's subsidy. Those who take a portion of the linked amount are entitled to a partial subsidy in proportion to the amount taken (not including the additional loan).

A family of 2-4 persons can receive a maximum monthly subsidy of IS 630 in Jerusalem and IS 510 in other parts of the country; a family of 5-8 persons, IS 960 in Jerusalem and IS 750 elsewhere. These subsidies remain the same throughout the two-year eligibility period, even though repayments are adjusted every three months on the linked portion of the mortgage.

Potential olim still abroad, who are registered with an Israel Aliyah Centre, can take advantage of these higher mortgages as well. However, they are not entitled to the repayment subsidy until they come to Israel as olim or temporary residents (A/1 visaholders). The period spent abroad following receipt of the mortgage is deducted from the two years of eligibility for subsidy privileges.

For further information on how to apply for these higher mortgages and repayment subsidies, contact the nearest Ministry of Immigrant Absorption adviser *(metapel)*. Abroad, contact the nearest Israel Aliyah Centre representative *(shaliah)*.

Communicated by the Ministry of Immigrant Absorption and Aliyah Department of the Jewish Agency

(Karen Bendzen)

New look at Na'aran

North of Jericho, The Post's ABRAHAM RABINOVICH encounters a kibbutz which fits very few of the stereotypes of Israeli collectives.

(Above) *Shalva and Osnat are two of the participants in Na'aran's baby boom.* (Right) *Women's work is also in the fields.* (Below) *Etti, the metapelet, with some of the children in Na'aran's fast-growing children's house.*

THEY COME out of the dark predawn in their blue uniforms wrapped in clouds of sleepiness, like apparitions with one foot still in another world. There is a hint of crimson over Moab as the last of them make their way up the kibbutz paths towards the dining hall and another push on the wheel of life. By the time they have awoken sufficiently to joke over cups of coffee and head out to the fields, a pearly light has begun to reveal the gnarled foothills, the barren mountain ramparts and the sweeping valley — a landscape still gripped, it seems, in the Act of Creation.

The young kibbutznikim of Na'aran, most in their early 20s, are themselves involved in a ringing act of creation by establishing a desert commune in the lower Jordan Valley — the Bika — in defiance of political uncertainties, in defiance of nature, in defiance of human nature. The most striking detail, however, is that 70 per cent of them are Oriental Jews, floating free as lords in a domain that was once as Ashkenazi as the Israeli establishment — the kibbutz.

If the vision of Israel's founding fathers was of a new society in which the two halves of the Jewish being — west and east — would be integrated into one vital body, a model of this vision has taken shape in Na'aran. Growing naturally out of the patterns laid down decades ago, a new generation has emerged in this small kibbutz. Dark-skinned young men and women of Yemenite extraction from Rosh Ha'ayin, and kibbutznikim whose parents came from Morocco and Iraq, share their lives, and more often than not their conjugal beds, with Ashkenazim whose parents had come from Europe.

"Our last two *mazkirim* (secretaries) were Iraqis," says one member. Nodding at Eyal, the newly elected secretary, he says, "We've decided to give the Poles a chance for self-expression."

Apart from such good-humoured asides, there is little evidence of ethnic self-consciousness at Na'aran. Most of the 70 members followed the same route from childhood whether they came from the privileged suburbs of Tel Aviv or development towns — the Noar Oved youth movement, which indoctrinated them with the values of the kibbutz, and the Nahal Corps, in which their time was divided between service in paratroop units and work on kibbutz.

Oriental Jews or Edot Hamizrach comprise nine per cent of the nation's kibbutz population; however, the Kibbutz Movement is unaware of the percentage of second-generation Edot Mizrach in young kibbutzim.

The sight of pretty young women in their unisex work clothes casually wheeling high tractors out of the parking lot, indicates that integration cuts several ways at Na'aran. Half the girls work in the fields on tractors or inspecting crops for disease. A girl this year has been placed in charge of the vineyard. Vered, a 20-year-old from Ramat Hasharon completing her Nahal service, was elected kibbutz treasurer with the responsibility for millions of shekels annually.

"One of the main reasons young people stay is that we give them responsibility," says Danny Cohen, 26, a former *mazkir*.

THE FIRST settlers arrived at Na'aran seven years ago — 40 single young men and women fresh out of Nahal, joined by a handful of young kibbutznikim from veteran settlements seeking the challenge of a new beginning. The hilltop site a quarter of an hour's drive north of Jericho was one of the handsomest in the valley, and the winter climate was superb. With summer, however, enthusiasm withered under temperatures that hovered around the 40s and one day reached 52 in the shade.

Something like 200 would-be settlers touched down in Na'aran annually in the last few years before moving on. "A lot of good people left," says Gadi, at 30 the oldest member of Na'aran and the only one of the original settlers still there. He had despaired at one point and left for a year and a half to taste city life and find a wife. Says Danny: "There were times when you felt it was all falling apart."

The turning point was the arrival in November 1978 of a new Nahal *garin* (settlement nucleus) which was especially close knit and highly motivated. Finding virtually all the key posts on the kibbutz vacant, they quickly assumed responsibility. The group included three Druse who did not stay on but enough of the *garin* survived that first summer and the second to begin to provide a semblance of stability.

The first marriages began to be celebrated on the kibbutz lawn and two years ago, with three or four couples already settled in, the first babies began to be born. There are now 15 couples and nine children. There are also half a dozen pregnant women and the kibbutz is happily building a second nursery. The kibbutz population is now divided almost evenly between singles and marrieds and the singles camp is showing unmistakable signs of going the way of all flesh.

With the beginning of social stability came the beginning of economic viability. Assisted by experts from the Settlement Department of the World Zionist Organization, the young kibbutznikim — most of them city bred — began to learn how to farm in the Bika. In the turkey run, they learned how to keep the birds alive in hot weather by cooling them with drops of water rather than spray. The first melons and winter vegetables started to make their way from Na'aran to European markets, and the slow-growing mango and date groves began to take hold with their promise of future yields. A workshop manufacturing parts for sprinklers augments agricultural income.

WITH THEIR feet at last touching ground, the young kibbutznikim have begun to organize themselves more methodically. Vered, Eyal and others have been sent out to courses run by the Kibbutz Movement — each lasting several months — to learn their respective jobs. Another member has been sent to study industrial engineering to help the kibbutz choose a more ambitious industrial enterprise. "Till now we've been operating on intuition," says Danny Cohen.

The son of an immigrant from Baghdad, Cohen is the kibbutz "ideologue," prodding his colleagues into discussions of kibbutz values. "There is a dynamic to life here," he says. "Life is constantly chasing you, not the other way around. In these seven years, we've gained the experience of 30. When we're 20 years old, the dynamic will be different."

His father's generation of Edot Hamizrach that arrived in the country in the 1950s, had failed to respond to the challenge of kibbutz, says Cohen, because they did not understand notions like socialism and feared the thought of someone telling them how to raise their children. "The Iraqi immigrants were capitalist oriented. My generation is kicking capitalism. I don't want to be checking interest rates all day. The North Africans here are different. They want to break away from the patriarchal clan structure of their society. They're wonderful people."

One of the Yemenite members said that his parents severed relations with him when he announced at 17 that he wanted to go to kibbutz, seeing in this a rejection of religion and tradition. However, most of the young rebels say their parents are reconciled to their decision and are often proud of it.

Aside from the spice used by some of the Persians, Yemenites, and Moroccans during their tour of duty in the kitchen, there has been no cause for cultural friction.

There is, however, the kind of personal friction that derives from the closeness and intensity of life at Na'aran. Says Cohen: "We don't yet have the knack of compromise that mature people have. Motors are always racing. There are lots of arguments, sometimes very deep."

Says another member: "Reactions are sometimes extreme."

A girl who has decided to leave Na'aran after spending more than a year there as a potential candidate says she can no longer accept being told what to do and having her own requests overriden. "I like the people here but there's constant friction."

Disappointment in the level of mutual trust was expressed by one of the members, who "had expected it to be more open."

NEVERTHELESS, in the past two years only a few members have left the kibbutz and an unusually high number of Nahal youngsters have chosen to stay on after completing their service. The excitement of young people building a home is pervasive and intensity is slowly being tempered by civility.

"You have to know how to ask people to work," says Avi, the new man responsible for drawing up duty rosters. "You don't go up to them aggressively in the dining hall and say 'You're going to do this.' You take him aside and give him the feeling he's saving the situation by taking on the job. I thought about this approach a lot before I took over."

Danny Cohen has difficulty getting people to attend the discussions he organizes on ideology and there are some members who say that ideology is dead.

Gadi is one of them. "People stay on kibbutz because they love the life or because of inertia. I love it. But ideology is gone." His father, who fled from Germany the day the Nazis came to power, had helped to establish Kibbutz Dafna in the Galilee. "They really set out 'to make the desert bloom,'" says Gadi.

"What do you think we're doing?" asks Danit, his wife.

The classic Marxist dictum — from each according to his ability, to each according to his need — was cited casually by one of the girls working as a gardener. "I believe in that. It's true that we're not born equal, but we have to strive for it. I didn't want the city life of competing and climbing."

Na'aran has been adopted by veteran Kibbutz Maagan Michael, which has sent some of its own members to give advice and lend a hand. Na'aran in turn has adopted four teenage boys from a Jerusalem slum who agreed to live and work in the kibbutz to escape life at the criminal fringe. "They've learned to start work at 6 a.m., which is when they used to go to sleep," says one of the kibbutz members. "Most important, they feel loved."

THE EVACUATION of the Sinai settlements made the Na'aran members aware of the vulnerability of the house they are building with such fervour.

"We joke about it but we prefer not to talk about it," said one. There were a handful of Tehiya and Likud votes in the last election but the overwhelming majority voted Labour. "I don't think we'd do anything wild if we were told we had to leave," said another. Gesturing towards Samaria in the west, he said: "But those fanatics up in the hills behind us, they're crazy."

Under the Allon plan, Na'aran would be part of the strip of territory along the Jordan that Israel would retain in a peace settlement.

The Bika had looked and felt like Death Valley when Israeli troops arrived there in the summer of 1967, but 15 winters later green fields and groves spread across the landscape north of Na'aran and the cheerful lights of settlements at night indicate the extent to which the valley has been tamed. Every room in the kibbutz is air-conditioned; the kibbutznikim say they become more accustomed to the heat with each passing year. The work day used to be split to permit them to spend the midday hours indoors, but many now choose to work straight through.

Turning purgatory into Paradise would be an overdramatic way of presenting Na'aran's story perhaps, but on this hill that had once been desert, there are sweet smelling flowers, not to mention a piano in the corner of the dining hall, lively conversations that continue until the small hours and a general sense of well-being and accomplishment that isn't commonplace in the outside world.

"You work very hard but it's a good life," says Doron, who works in the date plantation and plays guitar at celebrations. "Some people can't take kibbutz, but I don't understand them."

Says another: "Every day you can look back and see that something has happened, something has been created."

Some of the young people presently at Na'aran will undoubtedly move on in the course of time in pursuit of a different lifestyle, an easier climate, or a mate. Danny, who regards Na'aran as his permanent home, believes that those who do leave will not have the feeling that years of their youth had been wasted in the desert. "Even if she leaves the kibbutz one day," he says of a promising young member, "she will remember this as the most interesting experience of her life." □

(Top of page) *Vida, a 20-year-old new kibbutznik at Na'aran.* (Below) *Hills in background are western limit of rift valley.*

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A WEEK FOR VIOLINS

The Israel Philharmonic's Huberman centenary, called the musical event of the decade, brought together seven of the world's top violinists for seven days of concerts. GREGORY ROZANSKI and ISAIAH KARLINSKY were part of the enthralled audience.

Rozanski

(Above) *Roy Shiloah, one of the teenagers who joined Isaac Stern in Vivaldi's concerto for three violins.* (Below) *Ida Haendel, Ivry Gitlis and IPO concert-master Haim Taub.* (Below right) *Shlomo Mintz.*

Rozanski

Kertesz

POST PULLOUT GUIDE

The Poster

ENTERTAINMENT

Jerusalem

...PLES OF GOLD — Colour documentary ... about the history and struggle of the ...ish people from the time of the early ...ist movement to the present. (King David ..., Sunday at 9.00 p.m.; Hilton, Little ..., Wednesday at 9.00 p.m.)

...E BEST OF SHALOM ALEICHEM — ...ed by the famous Yiddish writer, per...ed by Michael Schneider, Jill Goldwasser ...Barry Langford. In English. (Hilton, Little ..., tonight at 9.30 p.m.; King David, ...orrow at 9.30 p.m.)

...LASSICAL GUITAR — With Yoel Akiron. ...ha the Buddha, 9 Yoel Salomon, tomor...w at 8.30 p.m.; with Avner Strauss. (Zorba ...e Buddha, Wednesday at 8 p.m.)

...NCE FREE — Dance improvisations to ...sic. (Tel Or, 1 Hahistadrut, Sunday and ...ursday at 8.30 p.m.)

...TERNING OF ROMANCES — Singers Rivka ...ta, Ruhama Raz and Avruham Perera, ...amenco dancer Dalia Lau, guitarist Danny ...ra. (Behar Centre, 11 Bezalel, Tuesday)

...AGABHASH FESTIVAL — (Binyenei ...ma, tomorrow at 9 p.m.)

...SRAELI FOLKLORE — Flavour of Israel ...ances, Fa'amei Teyman folkdancers, ...Chaim drummers. (International Cultural ...nter for Youth, 12a Emek Refaim, tomor...w and Tuesday at 9 p.m.)

...AZZ — Freddy Weisgal, piano; Saul Gladman, trumpet; Eric Heller, bass. (Katy's Restaurant, 16 Rivlin, today from 2.00 to 5.00 p.m.; American Colony Hotel, Cellar Bar, Monday at 8.30 p.m.)

...AZZ — Boris Gemer, saxophone and flute, ...ha Kastor, bass, Oren Freed, drums, Rami ..., piano. (Pargod, 94 Bezalel, Wednesday ...8.30 p.m.)

...EMPHIS SLIM — (Khan, Thursday at 8.30 ...m.)

...OLAVE MALKA — (Israel Centre, 10 ...ua, tomorrow at 9 p.m.)

...IMON REUVEN'S JAZZ BAND — ...rew University, Mt. Scopus, Monday at ...9 p.m.)

...UNE SHOW — "Birds of the Heavens, ...ses of the Fields" — the Bible as source. ...resented by the Jerusalem Biblical Zoo. ...Hilton Hotel, Monday at 9 p.m.)

...ISH AND HEBREW FOLKSINGING ...th Danny Ziff. (Plaza, Sunday at 9 p.m.)

...OUR PEOPLE ARE MINE — Pop musical ...ed on the book of Ruth. In English. ...ah, tomorrow at 9 p.m.)

...el Aviv area

...HE BEST OF SHALOM ALEICHEM — ...n Hotel, Sunday at 9.30 p.m.; Hilton, ...nday at 8.30 p.m.)

BOKER T. LAURY — U.S. Blues and Jazz singer. (Moadon Shablul, Dizengoff Centre, tonight, tomorrow, Monday)

CHILDREN OF THE CITY — Written and directed by Dan Almagor. (Beit Lessin 34 Weizmann, tonight at 9.30, Sunday, Monday and Tuesday at 8.30 p.m.)

JAZZ CELLAR — (Beit Lessin, Sunday at 10 p.m.)

JAZZ — The Nigun Performers. (Jaffa, Hasimta, 8 Mazal Dagim, Sunday at 10.30 p.m.)

LAUGHTER — with Avner Dan, Eli Sagie, Rafi Taylor and Uzi Asner. (Givatayim, Hadar, tonight at 10; Rishon Lezion, tomorrow at 9 p.m.)

MEMPHIS SLIM (Moadon Shablul, Tuesday and Wednesday)

MITCH HILLER (Moadon Shablul, Thursday)

NEW SOUNDS — Dafna & Shaul Ben-Amiti, Itzhik Yankelovitz and Shlomo Cohn. (Hasimta, Thursday at 9.30 p.m.)

PANTOMIME — Eno Rossenne. (Beit Lessin, Wednesday at 8.30 p.m.)

SHALOM HANOCH — Tzavia, 30 Ibn Gvirol, tomorrow at 8.30 and 10.30 p.m.)

SONGS — SACRED AND PROFANE — With Meir Ariel. (Hasimta, Monday at 9.30 p.m.)

THE SPIRIT OF ISRAEL — Folklore show, (Hilton, Tuesday at 8 p.m.)

YEHUDIT RAVITZ (Beit Lessin, tomorrow at 10 p.m.)

Haifa

CHILDREN OF THE CITY — (Auditorium, tomorrow at 8.30 p.m.)

JERUSALEM COUNTRY BAND — Country music, Blue Grass, swing Jazz. (Beit Rothschild, tomorrow at 9 p.m.)

Other towns

DISCO EVE — With Shosh Atari. (Upper Nazareth, tonight at 9.30)

JAZZ — Michael Greenblatt, piano, Sol Berenson, Saxophone. (Herzliya, Sharon Hotel, Thursday at 9.30 p.m.)

SAFAD'S OLD JEWISH QUARTER — Conducted tours including synagogues and cemetery. (Contact: Chaim Sider at the Jewish Book Store, Defender's Square or leave message at 067-72760)

SHALOM HANOCH (Hadera, Hof, tonight at 9; Yifat, Monday at 9 p.m.)

FOR CHILDREN AND YOUTH

...rusalem

...E JERUSALEM BIBLICAL ZOO — ...ed tours in English and Hebrew. Adult ...ence. (Biblical Zoo, Sunday and Wednes...y at 9 p.m.)

...CE UPON A TIME — Creative theatre for ... (Israel Museum, Tuesday at 4 p.m.)

...el Aviv area

...DLY CONCERT — Tel Aviv soloists in ...ks with a Smile." (Beit Lessin, 34 Weiz...n, tomorrow at 11.30 a.m.)

...AEL BALLET — Special programme for ... family. Details as for "Dance" sec...n. (Beit Hahayal, Tuesday at 5 p.m.)

...R AND THE WOLF — Children's play ... by Prokofiev. For ages 5-12. (Beit ..., tomorrow at 11.30 a.m.)

...THOUT WORDS — Pantomime and puppet theatre (Jaffa, Hasimta, 8 Mazal Dagim, tomorrow at 4 p.m.)

YONAT TELLS STORIES — Beit Lessin, tomorrow at 11.30 a.m.)

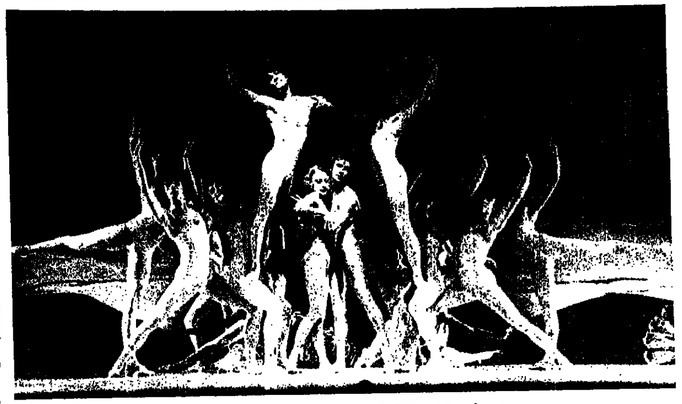
Other towns

FROM LEAH GOLDBERG WITH LOVE — With Bilha Maas and Benny Nadler. Directed by Bilha Maas. (Rehovot, Beit Ha'am, Tuesday at 4 p.m.)

JOURNEY TO OLEY ISLAND — (Play directed by Bilha Maas. (Beit Shean, Thursday at 11 a.m.)

LAMA LAMA LAM — Puppet and mask show (Givat Shmuel, Tuesday at 4.30 p.m.)

PETER AND THE WOLF — (Rishon Lezion, Travia, Monday at 5 p.m.; Rehovot, Beit Ha'am, Tuesday at 4 p.m.; Acre, Auditorium, Wednesday at 4 p.m.; Petah Tikvah, Heichal, Thursday at 4 p.m.)



'Primavera,' by Alberto Mendez, performed by the visiting Ballet du Rhin of Strasbourg.

THEATRE

Jerusalem

ENCHANTED NIGHT — By Marczhek. Directed by Hadas Ofrat. (Liberty Bell Garden, tomorrow)

GOOD — By C.P. Taylor. Cameri production, directedy by Ilan Ronen. (Jerusalem Theatre, tomorrow at 8.30 p.m.)

MOVEMENT THEATRE — Interchange of roles and interactions between actors and audience. Movement: Ronit Land; direction by Arye Mark; produced by Betty Olivaro. (Pargod, Thursday at 5.30 p.m.)

SIZWE BANZI IS DEAD — By Athol Fugard. Khan Theatre production. (Khan, Wednesday and Thursday at 8.30 p.m.)

Tel Aviv area

CAIRO, FEBRUARY '78 — By Itzhak Ben-Nur. Adapted by Itzhak Shauli. (Jaffa, Hasimta, 8 Mazal Dagim, tomorrow at 8.30 p.m.)

THE FALL — By Albert Camus. Translated, adapted by and starring Niko Nitai. (Jaffa, Hasimta, Tuesday at 9.30 p.m.)

FILUMENA — Comedy by Edoardo de Filippo. Habimah production. (Habimah, Wednesday and Thursday at 8.30 p.m.)

FRINGE THEATRE — "Allah Karim." (Beit Lessin, 34 Weizmann, tomorrow at 8.30 p.m.) "Tashmad" (Neve Zedek, 6 Yehieli, tonight at 9.30)

GOOD SOLDIER SCHWEIK — By Jaroslav Hasek. Stars Gadi Yagil as Schweik. (Nahmani, tomorrow and Monday at 8.30 p.m.; Beit Hahayal, Wednesday at 8.30 p.m.)

GREAT AND SMALL — Cameri production. Directed by Ilan Ronen. (Tzavia, 30 Ibn Gvirol, Monday and Tuesday at 8.30 p.m.)

THE GROCER'S SHOP — By Hillel Mittelpunkt. Habimah production. (Habimah, tomorrow and Sunday at 7 and 9.30 p.m.)

GROS CALIN — Emile Ajar's play translated, adapted by and starring Niko Nitai. (Jaffa, Hasimta, tonight at 10)

KING SOLOMON AND THE COBBLER — Israeli classic musical. (Cameri, tomorrow at 7 and 9.30 p.m.; Sunday at 8.30 p.m.).

THE LAST STRIPTEASE — Political satire by Yehoshua Sobol and Hillel Mittelpunkt. (Tzavia, tonight at 9.30 and midnight)

LITTLE INVASIONS Tragi-comedy based on the works by Baclav Havel and Pavel Kohut. Translated and adapted by Niko Nitai. (Hasimta, Wednesday at 9.30 p.m.)

THE PARASITE — Box Theatre production, combining dance and puppet theatre. (Hasimta, tonight at midnight)

THE PATRIOT — The Theatre Group in a satirical cabaret by Hanoch Levine. Directed by Oded Kotler. (Neve Zedek Theatre Centre, 6 Yehieli, tonight at 10 and midnight; tomorrow, Monday and Tuesday at 9 p.m.)

THE SUNSHINE BOYS — Neil Simon's comedy presented in an animated playreading by the ZOA House Drama Circle. In English. (ZOA House, 1 Daniel Frisch, Thursday at 8.30 p.m.)

THE STORY OF A HORSE (Strider) — Play with music by Mark Rozovsky, based on a story by Tolstoy. Haifa Theatre production directed by Robert Kalfin. (Habimah, Monday and Tuesday at 8.30 p.m.)

THE THREEPENNY OPERA — Musical by Brecht. Habimah production. (Habimah, tomorrow at 6.30 and 9.30 p.m.; Sunday at 8.30 p.m.)

Haifa

A JEWISH SOUL — By Yehoshua Sobol. Haifa Theatre production. (Municipal Theatre, tomorrow through Thursday at 8.30 p.m.)

Other towns

FILUMENA — (Beit Shean, Tuesday)

GETTING OUT — By Marsha Norman. Beersheba Theatre production. (Beersheba, Tuesday, Wednesday and Thursday at 8.30 p.m.)

GOOD — (Rehovot, Wix, Sunday)

GOOD SOLDIER SCHWEIK — (Nahariya, Hod, tonight at 9)

THE IYAR CONNECTION — By Jonathan Gefen. Directed by Itzik Weingarten. (Givat Haim, tomorrow at 9 p.m.)

KING SOLOMON AND THE COBBLER — (Rehovot, Beit Ha'am, Sunday and Monday; Petah Tikva, Heichal, Tuesday)

JUNO AND THE PEACOCK — Sean O'Casey's tragi-comedy about the Irish. (Beersheba, tomorrow, Sunday and Monday at 8.30 p.m.)

THE PATRIOT — (Eshkol, Wednesday at 9 p.m.)

THE STORY OF A HORSE — (Beersheba, Gilat, Wednesday and Thursday)

MUSIC

All programmes start at 8.30 p.m. unless otherwise stated.

Jerusalem

Liturgies 82

A week of choral music in Jerusalem organized by the Jerusalem Symphony Orchestra

Monday — Oratorio by Handel, Jack Loorij, conductor. Gila Yaron, soprano, Robin Weisel-Capsouto, soprano, Keith Lewis, tenor, David Wilson Johnson, bass-baritone, Wout Oosterkamp, bass, Dutch Handel Society Choir. (Jerusalem Theatre)

Tuesday — Hans van der Schaaf (Holland) plays works by Sweelinck, van Steinwick, Huygens, Andriessen. (Lutheran Church, Old City). Stanley Sperber, conductor, Rinat National Choir, Brass of the Jerusalem Symphony Orchestra. Works by Monteverdi, Banchieri, Gabrieli, Britten, Berkeley, Beethoven, Aaron Charloff, Vaughan Williams. (Jerusalem Theatre)

Wednesday — Das Befreite Israel — Oratorio by Telemann. Leonard Bernstein: Kaddish. Gary Bertini, conductor, Heather Harper, soprano, Robin Weisel-Capsouto, soprano, Mira Zakai, alto, Keith Lewis, tenor, Wout Oosterkamp, bass, Dutch Handel Society Choir, Jack Loorij, director, Academy of South Bavaria Choir, directed by Arthur Gross, Knabenchor Hanover, directed by Heinz Hennig. (Jerusalem Theatre).

Thursday — Choir concert, Jack Loorij, conductor. Cilla Grossmeyer, soprano, Annelies van der Schaaf, organ, Dutch Handel Society Choir, Works by Buxtehude, Telemann, Popping, De Klerk, Strategier, Haydn and 16th and 17th century Dutch songs.

CHRISTMAS CONCERT — Directed by Eli Freud (organ). With Sylvia Shamai, soprano. Works by Bach, Vivaldi, Mozart. (International Evangelical Church, 55 Hanevi'im, tomorrow.)

ISRAEL SINFONIETTA — Yoel Levy, conductor. Uri Planka, violin. . Works by Mozart, Prokofiev and Avni. (YMCA, tomorrow)

BRABANT CHAMBER ORCHESTRA — Anton Koene, conductor, Brella Talmi, flute. Works by Mendelssohn, Stamitz, Andriessen, Janacek. (YMCA, Sunday)

ISRAEL PHILHARMONIC ORCHESTRA — Maxim Shostakovitch, conductor, Itzhak Perlman, violin. Shostakovitch: Age of Gold suite, Violin Concerto no. 1, Symphony No. 10. (Binyenei Ha'uma, Sunday)

SWEDISH RHAPSODY IN SONG AND PLAY — Directed by Ingemar Braennstroem. With Monica Brasiljer, Monica Erlandsson, Brit Jakobsson, Leonard Jansson, Ulf Jansson, Bjoern Jonsson, Helene Karlberg, Siv Lindstroem, Peter Melin, Anna Norberg. Programme of Swedish folksongs and folktunes. (Targ Music Centre, Ein Karem, Monday. Special bus from King David Hotel at 7.30 p.m., from Kings Hotel at 7.45, Mt. Herzl at 8 p.m. Bus returns to town after concert.)

Tel Aviv area

11.11 SERIES — Tel Aviv Quartet. Haim Taub, violin, Yefim Bolko, violin, Daniel Benyamini, viola, Uzi Wiesel, cello, with Pnina Saltzman, piano. Programme: Quartets by Mendelssohn and a piano quintet by Brahms. (Tzavia, tomorrow at 11.11 a.m.)

ISRAEL PHILHARMONIC ORCHESTRA — Details as for Jerusalem, (Mann Auditorium, tomorrow, Monday, Tuesday and Wednesday).

BRABANT CHAMBER ORCHESTRA — Details as for Jerusalem. (Tel Aviv Museum, tomorrow)

MOR LI RECORDER ENSEMBLE — Programme of "Renaissance Pearls." (Bat Yam, Ribek Museum, tomorrow)

CAMERAN SINGERS — Avner Itai, conductor. Works by Kodaly, Brahms, Monteverdi, Gallus, Reger, Distler, Avni, Rasiuk and Israeli songs. (Kfar Saba, Sepir Auditorium, tomorrow; Tel Aviv Museum, Sunday and Tuesday)

(Continued on page C)

Jerusalem Cinemas

CINEMA 1 סינמה 1 in Jerusalem Cinema
Buses 18, 19, 24, Tel. 415067

Fri., Dec. 24 at 2:
THREE DAYS OF THE CONDOR
NORTH BY NORTHWEST
Sat., Dec. 25:
THE TZANANI FAMILY 6
EVERYTHING YOU WANTED TO KNOW ABOUT SEX 7.45, 9.30
Sun., Dec. 26: DOUBLE FEATURE
THREE DAYS OF THE CONDOR 7
NORTH BY NORTHWEST 9
Mon., Dec. 27: DOUBLE FEATURE
Steven Spielberg (creator of "E.T.")
CLOSE ENCOUNTERS OF THE THIRD KIND 7
RAIDERS OF THE LOST ARK 9.30
Tue., Dec. 28:
RAIDERS OF THE LOST ARK 7
CLOSE ENCOUNTERS OF THE THIRD KIND 9
Wed., Dec. 29 at 6.45, 9.15:
BLUES BROTHERS
Thur., Dec. 30 at 6.45, 9.15:
FOR WHOM THE BELL TOLLS

EDEN
5th week
DEAD END STREET
* YORAM GAON
* ANAT ATZMON
* GILA ALMAGOR
4, 7, 9

EDISON
3rd week
The giant cinema hall
A STEVEN SPIELBERG FILM
E.T.
THE EXTRA-TERRESTRIAL
A UNIVERSAL PICTURE
4, 7, 9

ISRAEL MUSEUM
Sun., Mon., Wed., Thur. 3.30
CARTOON FESTIVAL FOR CHILDREN
Tue. 6, 8.30
ALICE IN THE CITIES

KFIR
3rd week
GOOD LUCK
Today at 2.30
Sat. 7, 9
Weekdays 4, 7, 9

MITCHELL
3rd week
RAGTIME
8 Oscar awards nominee
6, 9

ORION Tel. 222914
3rd week
Paul Mazursky's
TEMPEST
A surprising comedy
* JOHN CASSAVETTES
* GENA ROWLANDS
* VITTORIO GASSMAN
3, 6.30, 9

ORNA Tel. 224733
2nd week
FLIGHT TO VICTORY
Sat: 6.45, 9
Weekdays 4, 6.45, 9

ORGIL
2nd week
4, 7, 9

RON
2nd week
BLAZING SADDLES
4, 7, 9

SEMADAR
REDS
Sat. 8
Weekdays 8

SMALL AUDITORIUM BINYENEI HA'UMA
2nd week
A STREETCAR NAMED DESIRE
6.45, 9

Tel Aviv Cinemas

ALLENBY
Tonight 10:
Sat. 7.15, 9.30
Weekdays 4.30, 7.15, 9.30
He'll swindle you and make you love it.
That's our Duddy.

THE APPRENTICESHIP OF DUDDY KRAVITZ

BEN YEHUDA
6th week
I LOVE YOU
* SONIA BRAGA
Tonight 10, 12
Sat. 7.15, 9.30
Weekdays 4.30, 7.15, 9.30

CINEMA ONE
6th week
FAME
Tonight 9.45, 12
Sat. 7, 9.30
Weekdays 4.30, 7, 9.30

ESTHER Tel. 225610
7th week
FIRE FOX
Sat. 6.45, 9.30
Weekdays 4, 6.45, 9.30

CHEN CINEMA CENTRE,
Advance ticket sales only at box office from 10 a.m.

CHEN 1
Friday night 9.45, 12.15
Saturday 11 a.m., 4.45, 7, 9.30 p.m.
Weekdays 4.30, 7, 9.30
3rd week
E.T.
THE EXTRA-TERRESTRIAL
A Steven Spielberg production

CHEN 2
2nd week
Friday night 9.30, 12.15
Saturday 7, 9.30 p.m.
Weekdays 4.30, 7, 9.30
MISSING
A Costa Gavras film
* JACK LEMMON
* CISSY SPACEK

CHEN 3
8th week
RAGTIME
Tonight 10, Sat. 6.30, 9.20
Weekdays 6.20, 9.15
Walt Disney's greatest film
JUNGLE BOOK
Sat. 11 a.m.

CHEN 4
Walt Disney Productions'
Bedknobs and Broomsticks
2nd week
* ANGELA LANSBURY
Tonight 10, 12
Sat. 11 a.m., 5, 7.15, 9.30
Weekdays 4.30, 7.15, 9.30
BEDKNOBS AND BROOMSTICKS
From Sunday, 10.30 a.m., 1.30 p.m.
BEAU GESTE
* MARTY FELDMAN

CHEN 5
National premiere
Friday night 9.45, 12.20
Saturday 7, 9.35
Weekdays 4.15, 7, 9.35
LAST DAYS OF LOVE
* DIANE KEATON
* ALBERT FINNEY
From Sunday, 10.30 a.m., 1.30 p.m.
DONA FLOR AND HER 2 HUSBANDS
* SONIA BRAGA

DRIVE-IN
Tonight 10; Sat. and weekdays 9.30
GEORGIA
Sat. and weekdays 5.45, 7.15
SOUND OF MUSIC
Tonight and weekdays 11.15, midnight
Sex film

CINEMA TWO
Closed for renovations

DEKEL
National premiere
Sat. and weekdays 7.15, 9.30
ROY SCHEIDER MERYL STREEP
It kills you and kills you.
STILL OF THE NIGHT

GAT
15th week
Sat. 6.30, 9.30
Weekdays 4.15, 6.30, 9.30
VICTOR VICTORIA
* JULIE ANDREWS

NEW CINEMA GORDON גורדון
83 Ben Yehuda Rd., Tel. 244373
8th week
Sat. 7, 9.30
Weekdays 4.30, 7, 9.30
TEMPEST
* JOHN CASSAVETES
* GENA ROWLANDS

HOD
2nd week
Tonight 8.30, 10.30, 12.30
Sat. 7.15, 9.15, 11.15
Weekdays 4.30, 7.15, 9.30
DEAD END STREET
* YORAM GAON
ANAT ATZMON
GILA ALMAGOR

INSTITUT FRANCAIS
111 Hayarkon St.
DOSSIER SI
* ROGER PLANCHON
* ANNA PUCNAI.
Tue. 7.30

LEV I
Diengoff Center Tel. 288868
5th week
EATING RAOUL
The comedy that conquered New York!
"Eating Raoul... outrageous... wickedly funny" (Newsweek)
Tonight 10; Sat. 7.15, 9.30
Weekdays 1.30, 4.30, 7.15, 9.30
Adults only

LEV II
Diengoff Center Tel. 288868
11th week
Eastern Wind
HAMSIN
Tonight 10; Sat. 7.15, 9.30
Weekdays 1.30, 4.30, 7.15, 9.30

LIMOR
5th week
Tonight 9.30, 12 midnight
Sat. and weekdays 4, 6.30, 9.15
CLOCKWORK ORANGE
Today 2.30
ELECTRIC HORSEMAN
Sat. 11 a.m.:
THREE PANTOMATS

MAXIM
2nd week
Sat. and weekdays 7, 9.30
ONE FLEW OVER THE CUCKOO'S NEST
Sat. 5.30; weekdays 4.30
אז מעין גיט — נעמט מען

MOGRABI
2nd week
Friday 10
Saturday 7.15, 9.30
Weekdays 4, 30, 7.15, 9.30
SILENT RAGE
* CHUCK NORRIS

ORLY
6th week
A LITTLE SEX
* TIM MATSON
Sat. 7.15, 9.30
Weekdays 4.30, 7.15, 9.30

PEER
4th week
* TIMOTHY HUTTON
(Academy award winner — Ordinary People) in a new, dramatic film
A LONG WAY HOME
Sat. 7.15, 9.30
Weekdays 4.30, 7.15, 9.30

PARIS
2nd week
SHE DANCES ALONE
"DYNAMITE" Hollywood Reporter
"INSPIRING" LA Times
"MARVELLOUS" After Dark
"FASCINATING" Rex Reed
"DELIGHTFUL" SF. Chronicle
Today 10 a.m., 12 noon; 10 p.m., 12 p.m.
Sat. 7.15, 9.30
Weekdays 10, 12, 2, 4.30, 7.15, 9.30

SHAHAF
3rd week
PRIVATE POPSICLE
Today 8.30, 10.30, 12.30 (midnight)
Sat. 7.15, 9.15, 11.15
Weekdays 4.30, 7.15, 9.15
Sat. 11 a.m. ANY WHICH WAY YOU CAN

STUDIO Tel. 295817
2nd week
AUTHOR! AUTHOR!
Directed by Arthur Hiller
* AL PACINO
* DYANE CANNON
Tonight 10: Sat. 7.15, 9.30
Wednesday 4.30, 7.15, 9.30

TCHELET
Sat. 7.15, 9.30
Weekdays 4.30, 7.15, 9.30
3rd week
THE WITNESS
One of the best films showing... fresh and funny... The Times
The Hungarian film that may now be shown in the West

TEL AVIV
2nd week
A POLICEWOMAN CALLED LOUIS
* LOUIS DE FUNES
Tonight at 10
Sat. 7.15, 9.30
Weekdays 4.30, 7.15, 9.30

TEL AVIV MUSEUM
IN FOR TREATMENT
4.30, 7.15, 9.30

ZAFON
National premiere
KING OF COMEDY

* ROBERT DE NIRO
* JERRY LEWIS
Dir.: Martin Scorsese
Friday 10
Sat. 7.15, 9.30
Weekdays 4.30, 7.15, 9.30

HAIFA Cinemas

AMPHITHEATRE
* ANTHONY QUINN
* JAMES COBURN
in the thriller
HIGH RISK
4, 6.45, 9

AMAMI
2nd week
Weekdays 5, 7
TAKE IF YOU ARE OFFERED
Weekdays 9:
MISSING

ARMON
3rd week
Steven Spielberg's
E.T.
THE EXTRA-TERRESTRIAL
4, 6.45, 9

ATZMON
* SEAN CONNERY
in Richard Brooke's spy thriller
THE MAN WITH THE DEADLY LENS
4, 6.45, 9

CHEN
Haifa premiere
The comedy that conquered New York
EATING RAOUL
4, 6.45, 9

GALOR
10, 2, 6
* LAWRENCE OLIVIER
CLASH OF THE TITANS
12, 4, 8
* CLINT EASTWOOD
ANY WHICH WAY YOU CAN

KEREN OR
Weekdays (exc. Tue.) 6.45, 9
LORD OF THE RINGS
Fri. 2, Tue 9
CAMILLE
Matinees at 4. Mon. and Wed.
TOM AND JERRY

MORIAH
4th week
BODY HEAT
6.45, 9 only

ORAH
5th week
4, 6.45, 9
DEAD END STREET
* YORAM GAON
* ANAT ATZMON
* GILA ALMAGOR

ORION
6 nonstop performances, from Friday
A SISTER'S PASSION
Adults only

ORLY
4th and last week
FROM MAO TO MOZART
* ISAAC STERN
6.45, 9

PEER
2nd week
VICTOR VICTORIA
* JULIE ANDREWS
* JAMES GARNER
* ROBERT PRESTON
4, 6.30, 9.15

RON
3rd week
SAPICHES
ESKIMO LIMON 4
4, 6.30, 9

SHAVIT
4th week
A LONG WAY HOME

RAMAT GAN Cinemas

ARMON
Sat. and weekdays 7, 9.30
10th week
Continuing with Blake Edwards' smashing success!
VICTOR VICTORIA
* JULIE ANDREWS
* JAMES GARNER
Mat. 4: BILLY

KFAR HAMACCABIA
Fri. 2.30, Sat. 5.15
PETER PAN
Sat., Sun., Mon. 7.30, 9.30
KLUTE
Tue., Wed., Thur. 7.30, 9.30
BIG WEDNESDAY

LILY
Tonight 10; Sat. and weekdays 7.15, 9.30
EVIL UNDER THE SUN

OASIS
2nd week
Sat. and weekdays 7, 9.30
ROCKY III
Mat. 4: THIEF OF BAGHDAD

ORDEA
3rd week
PRIVATE POPSICLE
7.15, 9.30

RAMAT GAN
Tonight 10; Sat. and weekdays 7.30, 9.30
HANKY PANKY
A comedy with
* GILDA RADNER
* GENE WILDER

HERZLIYA Cinema

TIFERET
Sat. and weekdays 7.15, 9.15
PORKY

Petah Tikva Cinema

SHALOM
5th week
Sat. 7, 9.15
Weekdays 7, 9
Mon. only at 9.30
DEAD END STREET
Matinees at 4, Sun., Tue., Wed., Thur.
SUPER SNOOPER

NETANYA Cinema

ESTHER
3rd week
PRIVATE POPSICLE
Sat. and weekdays 7, 9.15
Matinees at 5
אז מעין גיט — נעמט מען

HOLON CINEMAS

MIGDAL
National premiere
* DIANE KEATON
* ALBERT FINNEY
LAST DAYS OF LOVE
Sat. and weekdays 7.15, 9.30
Matinees at 4.30
SLAVERS

SAVOY
3rd week
A POLICEWOMAN CALLED LOUIS
* LOUIS DE FUNES
Friday 10.
Saturday 7.15, 9.30
Weekdays 4.30, 7.15, 9.30

Ramat Hasharon Cinema

STAR
Fri 9.30; Sat. and weekdays 7.15
DEATH WISH II
Fri 11.30; Sat 3.15; Tue. 9.30
ORFEU NEGRO
Sat. 11 a.m.; weekdays 4
SOUND OF MUSIC
Sat 9.15; weekdays (except Tue.)
REDS

Hod Hasharon Cinema

BARAK
Fri 9.30; Sat. 8; Sun., Mon., Wed. 4, 8;
Tue., Thur. 7.15
GONE WITH THE WIND
Sat 11.30 a.m.; Tue. Thur. 4
SPACE FIREBIRD

Jerusalem International YMCA
26 King David Street
Tel. 227111
CHRISTMAS EVE
UNITED CAROL SERVICE
December 24 at 8 p.m.
Carols, Readings and Tableaux
Christmas Message by
Rev. David Price
YMCA Auditorium
All are Welcome.

MUSIC

(Continued from page A)

FRANCOIS SHAPIRA COMPETITION FOR YOUNG SOLOISTS — Open to the public. Tel Aviv Museum, Monday and Tuesday from 9 a.m. to 3 p.m.)

MIRA ARNON COMPETITION FOR YOUNG SOLOISTS — (Holon, Yad Lebanim, Monday from 4 p.m.)

ISRAEL CHAMBER ORCHESTRA — Uri Segal, conductor, Michael Bugoslavsky, piano. Mozart: Symphony no. 25 in G Minor, k 183; Haim Alexander: Concerto for piano and chamber orchestra; Schubert: Symphony no. 4 in C Minor. (Tel Aviv Museum, Wednesday)

ELECTRO-ACOUSTIC MUSIC — With Pierre Schaefer, founder of electro-acoustic music. (Tel Aviv Museum, Thursday)

Haifa

HAIFA SYMPHONY ORCHESTRA — Yitzhak Steiner, conductor, Evening of Italian opera. (Auditorium, Sunday)

ISRAEL CHAMBER ORCHESTRA — Details as for Tel Aviv. (Auditorium, Tuesday)

CHURCH CONCERT — Directed by Eli Freud (organ), with Juliana Glueck, soprano. Works by Bach, Handel, Mozart. (Stella Maris Church, Tuesday at 7.30 p.m.)

VIOLIN AND PIANO RECITAL — Avigdor Zamir and Sara Rabinovitz. (Haifa Museum, Tuesday)

GABRIELLE FAURE de MARSEILLE CHOIR — Therese Farre-Fazio, conductor. (Centre Culturel Francais, Wednesday).

HAIFA SYMPHONY ORCHESTRA — Details as for Haifa. (Kiryat Haim, Beit Nagler, tomorrow).

BRABANT CHAMBER ORCHESTRA — Details as for Jerusalem. (Kibbutz Afikim, Monday; Kibbutz Dafna, Tuesday; Kibbutz Hazorea, Wednesday).

KIBBUTZ CHAMBER ORCHESTRA — Yoav Talmi, conductor. Works by Grieg, Holdheim and Haydn. (Kibbutz Einat, Tuesday, Kibbutz Netzer Sireni, Wednesday).

ISRAEL PHILHARMONIC ORCHESTRA — Maxim Shostakovitch, conductor, Dmitri Shostakovitch, piano. Mussorgsky, A Night on a Bare Mountain; Shostakovitch: Piano Concerto no.2; Tchaikovsky: Symphony no.5. (Carmiel, Thursday).

DANCE

THE ISRAEL BALLET — Les Sylphides (Michael Fokine): Untitled (Berta Yampolsky): Graduation Ball (David Lichine). (Tel Aviv, Beit Hehayal, Monday at 8.30 p.m.)

STRASBOURG BALLET — Romeo and Juliet (Serge Lifar): Four Temptations (Balanchine) and other works. (Tel Aviv, Mann Auditorium, Thursday at 9 p.m.)

DANCE BY ONE — Pamela Sharmi, dancer and choreographer. (Tel Aviv, Tzavta, today at 3)

For last minute changes in programmes or times of performances, please contact Box Office.

FILMS IN BRIEF

AUTHOR AUTHOR — A playwright whose wife leaves him has to cope with five kids, a new play on Broadway and emotional upheavals. A Jewish comedy in spirit, with Al Pacino having a ball in the lead.

BIG WEDNESDAY — John Millus' intensely personal film about the '60s. Seeing the world through the eyes of 3 surfers, he traces their passage into manhood. For more than just another surfing movie, this is an excellent film about America's loss of innocence and fall from grace.

BLAZING SADDLES — Take-off of all those Westerns Hollywood has ever made. Expect anything to happen in this Mel Brooks' extravaganza. (At one point Count Basie and his entire orchestra appear, in evening dress, playing the theme song amid the desert cactus.) Great stuff.

THE BLUES BROTHERS — Director John Landis unleashes the natural forces of Dan Ackroyd and John Belushi on an unsuspecting Chicago, and turns out the zaniest orgy of slapstick destruction combined with the dazziest sounds of urban blues. A field day for rampant insanity.

BODY HEAT — A less than respectable lawyer falls hopelessly in love with the wife of an underworld chieftain. If you pine for some good old melodramatic entertainment, this film is for you.

CAMILLE — (1936) Greta Garbo as Dumas' tragic heroine in 19th-century Paris. Also stars Robert Taylor, Lionel Barrymore, Elizabeth Allan, Laura Hope Crews, Henry Daniell.

CLOCKWORK ORANGE — Stanley Kubrick's 1971 futuristic film abounds in violence and sex, in a cold, surreal setting.

EATING RAOUL — The nicest couple you could imagine, kill their way, in the politest fashion, into their own restaurant. A biting satire of the respectable majority and its doubtful set of values. Directed by Paul Bartel, who plays the lead with Mary Woronov.

THE ELECTRIC HORSEMAN — A modern-day myth starring Robert Redford and Jane Fonda. A world's champion cowboy and a hot-shot TV reporter set out to prove that innocence and freedom really can still exist in the American world of the corporate image. Director Sidney Pollack never allows his political message to interfere with what turns out to be good and very pleasing entertainment.

E.T. — A creature from outer space, stranded on Earth, is helped by a bunch of kids to regain his spaceship. A heartwarming, cheerful thriller, which recaptures the charm and excitement of cinema in its prime. Directed by Steven Spielberg.

EVIL UNDER THE SUN — Agatha Christie's thriller is transformed into the kind of movie one expects, with Peter Ustinov, Maggie Smith and Diana Rigg in star roles. If this is what you like you will not be disappointed.

FAME — An exuberant explosion of young acting, singing and dancing talents lights up the screen in a multi-faceted story purporting to describe life at the New York High School of Performing Arts.

FIREFOX — Clint Eastwood directs himself as an ace American pilot sent to steal the latest Soviet plane, from under the Russians' nose. Half thriller, half special effects, neither very original.

FITZCARRALDO — A crazy Irishman is prepared to take a boat across the mountain, literally, for the noble purpose of bringing Grand Opera to the Amazon jungles. An overlong, often poetic, and politically conscious spectacular by Werner Herzog.

FROM MAO TO MOZART — Academy-Award winner for best documentary, the film covers violinist Isaac Stern's visit to China, and shows him performing, listening and instructing. The successful encounter between two vastly different musical traditions suggests a possible common denominator for all peoples.

GONE WITH THE WIND — Re-issue of that all time box-office-best-seller about the American civil war.

HAMSIN — Jews and Arabs clash in a Galilee moshav, as the government is about to expropriate unregistered Arab lands. A sobering look at the troubled relations between the two peoples, gradually escalating into pure hatred. Daniel Wachsman directs his cast with a sure hand and establishes an authentic background.

HANKY PANKY — A not-so-funny, not-so-thrilling spy yarn about an innocent architect and a supposed journalist, caught between the CIA and the baddies. With Gene Wilder and Gilda Radner.

HEAVEN CAN WAIT — This delightful, heart-warming, star-studded comedy is an example of Hollywood at its best. Stars Warren Beatty and James Mason.

IN THE STILL OF THE NIGHT — A psychiatrist searches for the murderer of a patient, in this thriller that owes much, but sadly not enough, to the spirit of Alfred Hitchcock. Meryl Streep and Roy Schneder directed by Robert Benton.

IN TREATMENT (OPNAME) — A realistic and painful human document, about a man who has to learn to live with death as his constant companion, after being hospitalized for cancer. It may be too literal to be called art, but it is literal enough to be human.

KING OF COMEDY — An anonymous stand-up comedian tries to force a famous TV personality to help him get a crack at greatness, Robert de Niro and Jerry Lewis are splendid under the direction of Martin Scorsese.

THE LONG WAY HOME — Typical TV fare accidentally gone theatrical. Abandoned children, two brothers and a sister, are split up by adoption authorities. Elder brother refuses to accept his fate, and will strive to reunite the family, after reaching adulthood, with the help of sensitive social worker. Authentic problem, sentimental but superficial treatment, nice cameo by Brenda Vaccaro.

LORD OF THE RINGS — Great animation art based on Tolkien's story. For those who have never been introduced to the Hobbit — a splendid opportunity to meet Tolkien's little people, now larger than life.

I LOVE YOU — Sexual encounters in a Rio de Janeiro penthouse, as an allegory of the bankruptcy facing the permissive consumer society. The explicitness of director Arnaldo Jabor may shock the faint at heart.

THE MAN WITH THE DEADLY LENS — A heavy-handed, hysterically edited caricature of Arab nationalists, international terrorism, American politics and TV journalism, with Sean Connery as a star reporter whose telecasts shake the foundations of mighty regimes. Professor-director Richard Brooks seems to have opted in his later years for loudness, instead of sophistication.

MISSING — The end of the socialist dream for Chile and its return to the despotic control of the army, is the theme of Costa-Gavras' latest film. Like in his other movies — the left is always right and the right is always wrong.

NORTH BY NORTHWEST — Alfred Hitchcock's 1959 film starring Cary Grant as an advertising executive falsely suspected of being a spy. The famous "crop-dusting sequence" and the scene of Grant and Eva Marie Saint dangling from Mount Rushmore are classics.

PORKY — Distasteful, mindless and possibly damaging piece of trash which is one of the biggest box office hits of 1982 in the U.S. and Canada.

THE POSTMAN ALWAYS RINGS TWICE — A gas-station attendant falls in love with the owner's wife. Later the two plan to kill the owner. The fourth remake of James M. Cain's novel still does not exploit its full screen potential.

RAGTIME — Milos Forman's film falls short of E.L. Doctorow's novel which describes every class and milieu in early 20th century America. However the cast perform well and the photography is outstanding.

REDS — Warren Beatty's excellent film dedicated to John Reed, an outstanding member of the early American left and author of "Ten Days that Shook the World." While Reds is a huge spectacle with big crowds and war scenes, it is also an intimate and sensitive film.

SLAVES — This abysmally bad film, set in the Africa of the late 1880's is supposed to have something to do with the immorality of slavery. Because it is plagued by poor acting, an absurd story-line and truly terrible cinematography, the film never says anything at all. Possibly one of the ten worst films of all times.

TEMPEST — A successful architect, unsatisfied with his life, his wife and his surroundings, takes a brasher on a deserted beautiful island, accompanied by his teen-age daughter, a gorgeous drifter and a not-so-dumb native. Wise, charming and splendidly performed by John Cassavetes, Gena Rowlands, Susan Sarandon and Raul Julia, to name just a few of an outstanding cast.

THE THIEF OF BAGHDAD — Peter Ustinov, Kabir Bedi and Roddy McDowall recreate the Tales of the Arabian Nights in this delightful venture into the world of magic carpets, genies and evil sorceirers.

THREE DAYS OF THE CONDOR — Topical suspense drama about covert activities within the CIA with Robert Redford as a researcher trying desperately to survive in a nest of homicidal intrigue.

VICTOR VICTORIA — Based on a 1933 German film of the same name, this movie is the complicated story of a jobless British soprano in pre-war Paris who eventually becomes famous. Brilliantly made. Lots of charm and skill.

THE WITNESS — Hungarian director Peter Bacso plays the innocent bystander in this fierce and very funny satire of the socialist state as paradise for corruption, bureaucracy, tyranny, and total inefficiency. No wonder the film was banned for a dozen years before it hit the international market.

Some of the films listed are restricted to adult audiences. Please check with the cinema.

Canadian 'Israelis'

BETWEEN ACTS
Joan Borsten

IT IS the first Canadian-Israeli co-production in which Israel made the largest investment, and it has just completed filming in Tel Aviv. *Miri and Dan*, written and directed by Zippi Trope, shows — in English — the disintegration of an Israeli marriage. Miri and Dan marry young. While Dan's law practice grows, Miri raises their daughter and writes articles for a newspaper. Eventually she becomes a professional journalist and then editor of the paper. When Dan gets the chance to work in New York, Miri chooses to remain behind because of her career.

"It is a story about the lack of communication between people and the deterioration of relationships," says Trope. "It is a very Israeli story, but possible to film in English because, although the characters are very Israeli, there is no hint of politics, religion, or Jewish heritage in the script. Just feelings — guilt, anguish, intimidation, hurt."

Trope, who has a Ph.D in film and television from the University of Michigan, wrote the script in Hebrew about four years ago. She began searching for financing while her husband, a university professor, was on sabbatical in Canada. Realizing that if the film were to be made at all, it would have to be in English, Trope translated the dialogue. It was painful for her to do this. "I love the Hebrew language," she says. "But I knew that, unlike some of my other scripts, this one would not lose meaning if done in English."

Two years ago, in Canada, she found Astral Productions, which is headed by Harold Greenburg. Astral, in conjunction with Bellvue and Pathe-Canada, were willing to put up 30 per cent of the million-dollar budget. In Israel, Galia Albin, who had just become a partner in Roll Productions along with husband Mickey, provided the rest of the money. Pre-production, filming and lab work were done in Israel, but all the actors, as well as one of the executive producers, were Canadian. The actual shooting took six weeks.

Trope went to Canada to cast *Miri and Dan* and returned with Nick Mancusue, (a Canadian actor who co-starred with Charlton Heston in *Moter Lod* and with Al Pacino in *Ticket to the Sky*). She also brought Barbara Williams, (a product of the Canadian theatre), Belinda Montgomery (who acted in *Valley of the Dolls* and had the female lead in *Atlantic City*), and Andrew Rubin (known locally from the sit-com *Jessica Novack*).

FOR executive producer Galia Albin, *Miri and Dan* is only the first of many projects she hopes to mount. Her ambition is to improve the quality of Israeli cinema. The attractive former industrial psychologist is convinced that, like Australia, Israel is capable of making films of international standard and appeal.

Two years ago she enrolled to study film at Tel Aviv University, but she soon realized that she could do more by working in the field than by earning a bachelor's degree.

With her tycoon husband, she formed "Friends of Israeli Film and Television," investing $50,000 in the organization. Among her local fund-raising activities are the premieres now held every time a graduate of the TAU Film School completes a feature. The Albins are also determined to raise cash from the Hollywood film community and will kick off that drive next February when *King of Comedies*, produced by Israeli financier Amnon Milchán, premieres in Los Angeles. Money raised will be used to buy plane tickets for leading American scriptwriters and directors who are willing to come and lecture at TAU.

Galia met Zippi a year and a half ago, after the director had returned from Canada with a financial commitment from Astral. "I liked her, finding her intelligent and well-rounded, so I asked her to let me see the script," recalls Galia. "I was very impressed. Mickey and I had already become partners in Roll Productions, a company I knew from the elections. Like me, they worked for the Likud. I brought them the script and now we have a movie."

The partners at Roll Productions also recently bought Tel Aviv's Cineramadome and are converting it into a major studio "to get the industry moving."

CBS RECORDS have just released *One More Word Before You Go*, a new LP by Istanbul-born Menny Begger, who, like so many of our current rock stars, is a product of the Haifa Bay area.

Begger came to Israel at the age of nine, spent a year in a *ma'abara* and then moved to Kiryat Ata. While studying agriculture in Ben Shemen, he began to play the guitar and occasionally wrote his own music and lyrics.

He went into Nahal with his graduating class. Posted to Kibbutz Masada in the Jordan Valley, he got together a group that played Beatles and Rolling Stones music on Fridays, attracting volunteers from abroad who were in the area.

He might have turned professional at the end of his army stint had his father's death not obliged him to help his mother run the family grocery store. Nonetheless, he kept looking for ways to play his music and one day found a Haifa-based group that performed at community and youth centres in the north.

"After two years, they wanted to work weddings," remembers Begger, "so we split up. That's when I found Gan Eden, a rock group from Netanya which had already been playing together for two years. They had a shack in which we all lived communally, without much money but with music in our heads. I was the lead singer. We used all our savings to record two songs. I wrote the lyrics for both of them and the music for one of them."

The young musicians took demonstration copies of their first songs to all the radio stations. "It was embarrassing," says Begger. "After all, who were we? And they were like kings, the people who would decide our future. We told them we were rock 'n' roll singers, with two demos to play for them. To our surprise, they were very helpful.

"Come Closer to Me" began the first rock 'n' roll hit which Begger describes as "also Israeli." Then Od Lahit invited the group to perform, after they "pushed and pushed." They arrived for the taping in jeans and with long hair, and the show was never broadcast. The producers said the group was not photogenic.

BACK AT the shack, they began to work on another record. They were no longer unknowns, however. Meir Azuli, the head of a recording studio, offered to help them. And he did. But by the time the record came out, the group had split up — "It was just too difficult to survive."

Menny went to Tel Aviv on his own. His first job was with Gary Eckstein, who had written a rock musical called *Hitch-hike to Death*, based on the story of two religious girls who committed suicide.

"The music was good and I sang all the songs," says Menny. "But the material was heavy, so the show failed."

Agent-impresario Avi Peretz gave him his next break. He produced Menny's hit record, "Alone Tonight," and took it to the radio. He also went to CBS and persuaded them to contract Menny to do an LP. CBS agreed, teaming the rock singer with Yaroslav Yakabovitch, a Yugoslavian-born Israeli who spent several years in the U.S. working with top groups, as well as Bette Midler.

The result was *Rock Tel Aviv*, which included such hits as "It Was My Hometown," "Too Tired to Get Up" and "Alone Tonight."

Yakabovitch was also working at the time with Gali Atari. Together the two recorded "Parting Duet," recently released in Italy as an English-language single.

Because Menny's English was good, Peretz decided he had a chance of becoming a European star. The initial reactions at MIDEM, the record industry's equivalent of the Cannes Festival Film Market, were encouraging, and Peretz and Menny recently went to London to record some songs.

"Europeans say Israeli sound studios aren't good enough," notes Begger, who added several English songs to his repertoire.

Begger is currently on the road in Israel, drawing crowds "a little older than those who come to hear Benzeen and T'slam." From his new album, he already has several songs on the hit parade — "Burning Love," "Without Words" and "Vision." The show runs for two hours. □

Belinda Montgomery and Barbara Williams are two of the players in 'Miri and Dan,' the Canadian-Israeli film.

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Unsolicited Testimonial
"Many people are jealous of me because I write this column. Very rarely do they have grounds. Most Jerusalem restaurants are a big disappointment. This week, we had a pleasant surprise, and therefrom stems a warm recommendation for a great restaurant – Zorba the Buddha – opened not long ago in Nahalat Shiva.
"The restaurant is in a former apartment that has been redecorated tastefully. The place is clean and tidy; when we visited one lunch hour, the service was impeccable.
"Vegetarian food is served. As one would expect at a restaurant with such a name, the menu features dishes of the Near, Middle and Far East. We started with cold yogurt soup and Greek salad; The salad was good, but to my taste had insufficient olive oil. The soup was very good – some of the best soup I have had in Jerusalem. As main dish, we chose moussaka, the dish of the day, with mixed Chinese vegetables. This included sprouted shoots, mushrooms, etc., and was dressed with a sweet and sour sauce. The moussaka was served with a vegetable salad, rice and burghul, cooked in a peanut sauce. The main problem with the two main dishes was the quantity – we could not finish them. Quality was good; the moussaka and rice – very good. Although we knew that we were eating in a vegetarian restaurant, it was difficult to believe there was no meat in the moussaka. The chef knows how to use soya, rice and eggplant to produce an extremely tasty moussaka.
"The beverages were an additional source of enjoyment. I drank real, natural apple juice, quite unlike the stuff sold at exorbitant prices at groceries. My companion drank, and very much enjoyed, Shanti Lasi, an Indian yogurt drink with dates, coconut and rose water. It is really an excellent beverage.
"The truth is, we could not manage another course. But, in order to do our duty by our readers, we ordered – just to taste – Calado coffee which is cappucino with cocoa, flavourings, cream and ice cream. We were not disappointed.
"The bill came to IS 614. Not cheap, but the quality more than justified the price!"
GID'ON ESHET
"THE VOICE OF JERUSALEM"
weekly supplement of "Yediot Achronot"
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'Author! Author!' may have a predictable script, but it also has Al Pacino and youngster Eric Gurry, second from left.

Two-nose winner

CINEMA
Dan Fainaru

THE MOST impressive pair of schnozzles since the retirement of Jimmy Durante are the highlights of a new comedy entitled *Author! Author!* Unexpectedly, the owners of these magnificent appendices are not Jews, as you might expect, but Armenians. Which doesn't make the movie any less Jewish.

First, it is written by one Jew, Israel Horowitz, and directed by another, Arthur Hiller. And if there ever was a Yiddishe Mamme on screen, it's Al Pacino, taking care of the most unruly, wisecracking and alluring quintet of moppets you could wish to meet. So, even if Pacino is called Travalian in the film, and his eldest son bears the most un-American name of Igor, the fact is they're all Jewish through and through. And if they aren't, they should be, judging by the way they act, the way they talk and the kind of humour they indulge in.

Mr. Travalian, in addition to being a loving father, even to kids who aren't exactly his own, is also a playwright who, at the beginning of the story, is about to have his new baby — a play — produced on Broadway. Which is trouble enough even if you don't have kids, what with a nervous producer, a female star who needs encouragement to make the transition from films to stage, a director who doesn't believe in the play and a deadline creeping up with alarming speed. But Travalian would be very happy with only these troubles on his head. For his second wife, a pretty, loving and cheerful blonde French teacher, makes up her mind that she has had quite enough of him, and leaves him with the children she brought into his life from previous marital experiments.

This is just the sort of challenge that should match the capabilities of an actor of Mr. Pacino's calibre, certainly one of the most gifted stage and film talents to come up in the last 10 years. And, indeed, he proves equal to it. Never associated with comedy before, he takes it in his stride, delivers his lines splendidly, and is particularly effective when seconded by a marvellous kid called Eric Gurry (the owner of the matching nose) or by Dyan Cannon (in one of her better cameos, as the play's star who has a brief affair with the author).

THE SCRIPT, however, is more predictable than the acting. True, Horowitz gives a very accurate, funny but also bitter picture of what goes on in the hectic pre-opening days of a Broadway show. Horowitz himself is a highly regarded playwright, with a long string of hits on Broadway and off-Broadway; his *Line* holds the record for the longest running off-off Broadway show. So he should know everything about getting a play on the road.

The rest, unfortunately, is too glib by half. Situations verge on the absurd; dialogue suffers from an acute case of Simonitis, so clever you won't hear anything like it outside the theatre; and the *deus ex machina* ending is just part of the whole spiel. That is, Travalian the lovesick husband, the blocked writer, the harried father, puts it all together in one night, and, in the eternal words of Melina Mercouri in *Never on Sunday*, they will all be able to go to the beach, happily ever after. Or until he has to write another play and divorce another wife at the same time.

THERE IS such a thing as too much tribute. I am a great admirer of Alfred Hitchcock; I sincerely believe he was one of the greatest filmmakers ever; but that still doesn't make me flip with joy every time someone pays him a tribute.

The trouble is that most of these tributes fall terribly short of the original. And this criticism applies to Robert Benton's *In the Still of the Night*.

Benton has an impressive track record, there's no denying it. He was one of the highest paid scriptwriters in Hollywood following his success with *Bonnie and Clyde;* after two prestige achievements as a director (in *Bad Company* and *The Late Show*) he blossomed as full-blown hit maker in *Kramer versus Kramer*.

Writing with a sidekick, David Newman (who has also started directing on his own), and sometimes helped along by Newman's wife, Leslie, Benton has acquired a reputation for high professional standards, originality, and a healthy attitude towards the industry as such. Instead of fighting the system, he has played by the rules, at least officially, while sneakily turning the tables whenever it suited his purposes. *Bad Company* was a tragic demystification of the glorious Western; *The Late Show* indicated a deep understanding of the private-eye genre, put to the test of changing fashions; and if *Kramer versus Kramer* was a

Streep: Hitchcockian blondness.

tear-jerker, it was certainly one of the more intelligent of its type produced by Hollywood.

After that blockbusting success, Benton decided to do a thriller. However, he chose a too-well-trodden path, with Hitchcock's footsteps far too evident at every turn, and there are plenty of turns. The psychiatrist and the use of dreams to unravel mysteries remind one of *Spellbound;* Jessica Tandy (as the clever mother of the protagonist) and a threatening, screaming bird send us back to *The Birds;* Meryl Streep's blondness is absolutely Hitchcockian; there is a belfry tale of death that is reminiscent of *Vertigo;* a Peeping Tom sequence is straight from *The Rear Window*... and so on.

One could point out similarities not only in detail but also in conception; in the end one has an empty feeling of "So what?"

Sure, the tale of the psychiatrist who tries to discover the identity of the killer who cut the throat of one of his patients is scary enough at times. Red herrings are included for our benefit — we feel inclined to attribute guilt without any real proof, and that's a typical Hitchcock trick; cutting is efficient enough to keep the audience tense and there is hardly any respite.

But if one is emulating the Grand Master, one should at least do it thoroughly. Characters should be more than cardboard figures in a chess game, and the justification of their behaviour should sound better than poor excuses. For intance, a shrink who has just gone through a divorce and is fascinated by the beauty of his late patient's mistress, can't help but get involved with her "because all my life I have been closing doors."

Also, the whole point in a Hitchcock movie isn't "who done it?", for that is a mechanical problem, but what happens once you know the identity of the guilty party and for some reason or other, it becomes a burden you can't get rid of.

Since Roy Scheider is playing the lead here, another Hitchcock tribute begs to be recalled. *The Last Embrace* was far less ambitious and much more to the point than Benton's film. Director Jonathan Demme (a name to watch for) caught the spirit of the game much more than Benton, or, for that matter, another Hitchcock fan, Brian de Palma.

As far as acting goes, Scheider does all right as the guilt-ridden therapist who somehow believes he is at least partially responsible for the untimely demise of his client (and that's Hitchcock again, with the guilt complex). Ms. Streep does her best to appear suspicious from her first entrance; one doesn't doubt that she is a very sensitive actress, the way she pays attention to the smallest details, but again, her work is more interesting than the part itself, and that should never happen.

If your idea of entertainment is to be put in a state of anguish, then this is a film for you. If, on the other hand, you expect to have something to take home with you after the anxiety, then it isn't. □

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israel film archive jerusalem
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Fri. at 2 pm: *The French Lieutenant's Woman* with Meryl Streep
Sat. at 7.30 pm: *Revenge of the Pink Panther* with Peter Sellers
9.30 pm: *The Tin Drum*
Sun. at 8.30 pm: *Back to Poland*, Marian Marcus Marjinski
Mon. at 7.30 pm: *L'Annee Derniere a Marienbad*, Alain Resnais
9.30 pm: *Traveller*, Joe Comerford and *Cross and Passion*
Tues. at 4 pm: FOR CHILDREN *The Wizard of Oz* with Judy Garland
7 pm: *Tiger von Eschnapur*
9.30 pm: *Finnegan's Chin*, Malcolum Le Grice and *The Decision*, Vera Neubauer
Wed. at 7 pm: *The Getaway*
9.30 pm: *Les Folies Aventures de Picasso*, Tage Danielsson
Thurs. at 7 pm: *Everybody Rides a Carousel*, John & Faith Hubley
9.30 pm: *Before Hindsight*, Lewis
11.30 pm: *Bob & Carol & Ted & Alice* with Natalie Wood
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EXHIBITIONS

Permanent Collections of Judaica, Art and Archaeology
Here and Now — a large exhibition of Israeli art, investigating recent trends. Photography until Jan. 1.
Open Eye — design by Sandberg
Touch — an exhibition for children (at the Youth Wing)
Bezalel 1906–1929 — works produced at Bezalel, the first school in Eretz Israel for arts and crafts
Drawings — from the collection
Toys and Games of the Ancient World — at the Rockefeller Museum

SPECIAL EXHIBITS

Hanukkah Lamp — early 17th cen., Poland
Japanese Miniature Sculpture — 18th and 19th cen. "Netsuke" and "Inro"
Selected Objects from the Dayan Collection
Model of a Shrine — from Mt. Nevo, ancient Moab, 9th–8th BCE
Small Figurines of Humans — limestone, 8300–7500 BCE
Jug and Juglet — middle Cannaanite period IIa

EVENTS

CHILDREN'S FILM
Sun., Dec. 26, Mon., Dec. 27; Wed., Dec. 29; Thurs., Dec. 30 at 16.30
CARTOON FESTIVAL

CREATIVE THEATRE FOR CHILDREN
Tuesday, December 28 at 16.00
"ONCE UPON A TIME"
A theatre happening in which children learn how to dramatize a story and construct a play through direct experience (ages 5 — 10)

FILM
Tuesday, December 28 at 18.00 & 20.30
"ALICE IN THE CITIES" (Germany 1973)
Dir. Wim Wenders; with Rudiger Fogler (with English subtitles)

GALLERY TALK
Tuesday, December 28 at 19.15
WINE IN DAILY LIFE AND RITUALS
Shulamit Elsenstadt

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1) Bezalel 1906–1929 — in conjunction with the exhibition
2) Museum Without Walls — art film/lecture series
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Rockefeller Museum: every Friday at 11.00

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VISITING HOURS:
ISRAEL MUSEUM: Sun., Mon., Wed., Thurs. 10–17; Tues. 16–22; Fri. & Sat. 10–14
SHRINE OF THE BOOK: Sun., Mon., Wed., Thurs. 10–17; Tues. 10–22; Fri. & Sat. 10–14
BILLY ROSE SCULPTURE GARDEN: Sun.–Thurs. 10–sunset; Fri., Sat. & holidays 10–14
ROCKEFELLER MUSEUM: Sun.–Thurs. 10–17; Fri. & Sat. 10–14
LIBRARY: Sun., Mon., Wed., Thurs. 10–17; Tues. 16–20.
GRAPHICS STUDY ROOM: Sun., Mon., Wed., Thurs. 11–13; Tues. 16–20
TICKETS FOR SATURDAY: Available in advance at the Museum and at the ticket agencies: Tel Aviv — Rococo, Etzion, Le'an and Castel; Jerusalem — Kis'im.

Touch wood

TELEREVIEW/Philip Gillon

DON'T TELL a soul, and touch wood, and keep your fingers crossed lest premature talk should provoke a jinx, but a wonderful thing happened this week: somebody at Television House suddenly started to provide us with programmes we can enjoy. Now the burning issue of our time is whether this was merely a casual gift tossed to us for Hanukka, or whether we can expect this revolution in programming to continue through the Christians' Christmas and into the Gregorian New Year.

The new era was ushered in on Saturday night by *The Day of the Janitor*, as side-splitting a comedy as the box has ever brought to our homes. Janitors are probably the most wronged race of people on the face of this planet. Inexpert unhandymen called upon to perform Herculean tasks with inadequate tools, they keep the wheels of civilization turning in office blocks and apartment towers, yet they are reviled and execrated every time some inanimate object strikes a blow against humanity. Like the lizard Bill in *Alice in Wonderland* they are given every unpleasant task; like Aladdin's genie of the lamp, they are expected to perform miracles as rapidly as a magician can say "Abracadabra."

It was a great idea to make a film about the janitor's revenge against his oppressors: in one short day he had completely ruined a brokerage firm by a series of judicious blows. Arthur Whybrow played this Promethean hero with passion and dedication. The night was rounded off superbly by a particularly good *Tale of the Unexpected*. These Dahl tales extol the triumphs of vice over virtue, and are always a delight.

On Sunday night we saw the first episode of *Wayne and Schuster*: If future programmes in the series are going to be as good as this one was, we shall go laughing through the winter. Wayne as Columbo and Schuster as Marlon Brando being a godfather were out of this world; the script matched their perfect make-up. Next week they are taking off on Cinderella; presumably as a Christmas treat, a surprising but pleasant gesture by TV House to those people in Israel who celebrate at this time of the year.

Kaz got off to a very good start on Monday, although I found it very hard to believe that a nice Jewish boy like Dan Leibman, acting Kaz, had spent six years in the slammer. So far, unless I missed something, we have not been told what crime he committed, or whether he was really guilty or was only framed. No doubt he was framed.

H.C. Bosman, the great South African writer, who was sentenced to death for murder and had his sentence commuted to life imprisonment, discovered that he was the only man in the entire Pretoria gaol who was really guilty as charged. All the other convicts were victims of police conspiracies or dishonest defence lawyers. They naturally despised him when he confessed his guilt.

So with *Kaz*: I am sure that we will find that there is some virtuous explanation of how he came to have all that time on his hands to study law in prison.

Patrick O'Neal is very good as Bennett, the head of the huge, respectable legal firm who befriends Kaz. I trust that he will not confer a mantle of respectability on his rough, tough young protege, and will allow him to concentrate on defending underdogs in criminal trials, rather than going in for corporate and tax law, which, of course, is where lawyers earn the really fat fees.

To round off three days of good viewing we got *Kojak*, my favourite detective — unfortunately, it seems that this is just a one-time throwaway largesse to us. It was far from being a good *Kojak*, because there was no crime to solve, only an elaborate hunt for the killer. Still, it showed us the lieutenant at his bald best.

I never like thrillers in which we see the murder committed in the first minute, so that the whole show is not a whodunnit but merely a bringing of the killer to justice — this was the main weakness of the *Columbo* series. The strange thing here was that both Kojak and Poppa, the head of the syndicate, never doubted for a moment that the very beautiful widow had done the dirty deed, even without any evidence against her.

Another weakness of the film was that this Medea-like woman, despite her beauty, was about as sexy as a lamp-post, yet she possessed a strange ability to turn men's heads, every time she remembered to touch them or to give them a chaste sisterly embrace. Crocker goes quite dippy about her, but admittedly he does get one kiss on the lips, which is more than anyone else does. Even Theo is not entirely immune to her sinister charms.

I mentioned in a previous review that Crocker has now got his own show as *Shannon*, in which he is very earnest and very emotional: he shows signs of these weaknesses in the episode we saw this week. *Kojak* is still the best of the bunch, if only for the wisecracks.

IN BETWEEN enjoying these light entertainments, we spent most of the week seeing Shalom Rosenfeld being the hero of *This is Your Life*. With great daring and imagination, Amos Ettinger used this as a double-barrelled shotgun. The first part traced Rosenfeld from his humble beginnings as a boy in a Polish *stetl* to his scaling the heights as editor of *Ma'ariv*: the second part became a discussion about the duty of journalists to publish stories about matters of national importance, as compared to their obligations as citizens to suppress certain information.

The first night got off to the usual awful and embarrassing start, with the subject unwillingly trapped into being the centre of attention, and registering all the shyness and coyness of Polly Adler during a police raid on her house that was not a home. In this particular case, Rosenfeld, a man of considerable sensitivity, was obviously annoyed by the childishness of the device.

Once we had got Ettinger's stale household joke out of the way, the show got down to the real business of the evening, the dedicated efforts of members of Betar and IZL to recall how they, and they alone, created the State of Israel.

The face of poor Clio, the Muse of History, must have been mantled with blushes as she saw her sister Thelia, the Muse of Comedy, steal the show. The right-wingers of Israel are staging a take-over bid for history that makes the Mizrachi-Danot-FIBI deal seem like very small fry.

At that, Clio has always sided solidly with the big battalions, the parties in power. Josephine Tey once wrote about how amazed she was to discover that Richard III, of the house of York, was not really the humpbacked, crippled, revolting monster dedicated to evil, because of his bastardy, with whom we are so familiar through Shakespeare's great play. A hundred years of Lancastrian rule had changed poor Richard out of all recognition.

As I listened to the people of Betar and IZL rearranging history in Rosenfeld's honour, I imagine what our historical text-books will record, if, God forbid, we should have another few years of Likud rule. Our children will learn how the architect and creator of the state was Begin, sometimes called B-G for short, believed by many to be a direct descendant of King David — hence his first name, David — who came riding into Jerusalem, disguised as a rabbi, on a white ass. He used its jawbone to smite Philistines, British, Arabs and traitorous Jews, called *Yuzvuzim*.

Inspired by the revelations made to him by the angel of the Lord, Vladimir (sometimes called "Bloody Mary") Jabotinsky (or Jabberwocky), code-named by the underground Zeev the Wolf, Begin issued his clarion call for workers of the world to unite. The *Yuzvuzim* got together with the British and the Arabs in armies know as the Hagana and the Palmach, but the workers or Sephardis rallied behind B-G and defeated them in a series of battles, known as the Thirty Years War, or more accurately, the Hundred Years War.

THE SECOND part of the Rosenfeld programme was devoted to mutual congratulations exchanged between heads of the intelligence community and several editors. The censors were very impressed by the self-restraint of the editors, while the editors acknowledged the liberalism of the censors.

So reliable is the discretion of the editors that Tat-Aluf Walter Bar-On quoted with approval Ben-Gurion's comment that any secret revealed to the cabinet or the Security and Foreign Affairs Committee was certain to be leaked, while a secret told to the editors was bound to be kept.

Rosenfeld justified the acquiescence of the editors' committee in the suppression of information from the public by stressing that Israel is different from all other countries, in that it is in constant danger of annihilation, and that newsmen here are citizens of the country before they are purveyors of information.

Certainly the examples given of keeping stories out of the press, such as the attempt to save Eli Cohen from execution in Damascus, were convincing, but the principle as enunciated by him is a very dangerous one.

Poor Rosenfeld has fallen out of love with his quondam Leader, and, in recent months, has berated him and his government in a series of disillusioned articles, which have been much resented by the premier. Personally, I think that these are the best articles Rosenfeld ever wrote.

Seaside steak

MATTERS OF TASTE/Haim Shapiro

THERE are few things more pleasant than sitting behind a picture window and looking out at a raging storm, provided, of course, that there isn't a cold draught coming in at your feet. In Israel, this is usually a problem.

Like other Mediterranean countries, Israel is a land where winter is never expected and comes every year as a great surprise. Even the most impressive buildings are often constructed without any thought being given to that part of the year when it is better to keep out every breeze.

So I am grateful for the exceptions that prove the rule. I had the opportunity recently to enjoy the winter when I was invited to try the businessman's lunch at the Seapoon restaurant, on the beach directly beneath the Tel Aviv Hilton. The luncheon, which includes soup, a rib steak or fish, and coffee, is being offered at IS290, daily, including Shabbat, but not on Sunday when the restaurant is closed.

It was raining heavily the day we went. Our host assured us we could drive right up to the restaurant; and, sure enough, by following a devious and unmarked route, we found ourselves practically by the waterside. In the restaurant, we watched the rain and the swollen sea from our snug and warm seats.

ALTHOUGH it is a fish restaurant, the Seapoon offers other food to those who want it. I decided to open my meal with a bowl of onion soup, a thick hearty preparation with croutons and cheese on top. It was just the thing to cast out the last traces of the cold wind and rain outside.

My companion was more faithful to the tone of the place and ordered a fish soup, a fish stock with pieces of fish, a bit of tomato for colour and just a hint of herbs for flavouring. I was especially pleased with the stock, which was rich and satisfying without being in the least fishy.

For the main course I tried the rib steak. This cut, while hardly the best bit of the bull, can be very tasty if properly hung and cooked. The steak was quite satisfactory and prepared to my taste, proof that meat can be served rare without being quite raw inside.

My companion stayed with the fish and ordered mullet in a tarragon sauce. The fish was grilled off the bone, perhaps in deference to the many tourists who come from the nearby Hilton Hotel. Later I was told that if the guest requests it, he is served a whole fish, with head, tail and bones.

The sauce was exquisite. Tarragon is a difficult herb to grow, but recently more and more Israelis have been successful with it. I was assured that this tarragon was fresh, and the taste of the sauce tended to confirm it.

THE SPECIAL luncheon does not include dessert, only coffee. However, we decided to splurge a little. In deference to my ever-growing waistline, I ordered fresh pineapple. This came peeled and sliced and made me feel both pampered and virtuous.

My companion had no such compunctions and ordered a creation that included a crêpe, fresh fruit, ice cream and whipped cream.

Unwilling to allow her to take in all those calories, I helped her with it. It was very good.

The turkish coffee was satisfactory. □

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The Week's TV/Radio Highlights

DECEMBER 24—DECEMBER 30

FRIDAY

Raquel Welch
TV. 22.00

TV

EDUCATIONAL:
8.15 Literature 8.35 The History of Eretz Yisrael 9.00 Math/Geometry 6 9.15 Citizenship 7-9 9.35 Our Hour 10.00 Elementary School Science 10.30 Music 4-6 11.00 Judaism 7-9 11.30 Society and Culture 12.30 High School Music 13.00 Society and Culture 13.30 This Is It — youth magazine (repeat) 14.30 Everyman's University: The History of Jerusalem (part 1); Viewpoint
CHILDREN'S PROGRAMMES:
15.00 Mickey and Donald — cartoons
15.25 Sabbath Eve Programme
ARABIC-LANGUAGE programmes:
17.00 News roundup
17.02 The Christmas Story
17.30 Arabic film
19.25 Road Safety
19.30 News
19.55 Programme Trailer
HEBREW PROGRAMMES resume at 20.00 with the Sabbath Eve Programme presented by Rabbi Avidor Hacohen
20.15 Weekly News Magazine
21.10 The Good Hour — bi-weekly interview and entertainment show
22.00 Bedazzled: Stanley Donen's 1967 comedy stars Peter Cook, Dudley Moore and Raquel Welch
23.40 News
23.50 Live broadcast from the Church of the Nativity, Bethlehem of the traditional Roman Catholic Christmas Mass
JORDAN TV (unofficial):
13.20 George 14.00 Star Soccer 14.30 That's Incredible 16.15 Chips 17.30 Western film 18.00 French Hour 19.30 News in Hebrew 20.00 News in Arabic 20.30 Hollywood Stars 21.00 One Hundred Great Paintings 21.30 Eight is Enough 22.00 News in English 22.15 Cassie and Co.

RADIO 1st

6.11 Musical Clock
7.07 This Morning — news magazine followed by Morning Melodies
8.05 Bach: Violin Sonata No.3 (Stern, Zakin); Glazunov: String Quartet No.5, Op. 70; Haydn: Cello Concerto in D Major, Op.101 (Yo-Yo Ma); Moshe Kilon: The Golden Calf (Israel Wind Quintet); Dvorak: String Serenade, Op. 22
10.05 Torroba: 4 Pieces for 2 Guitars; Casado: Grave; The Road to Compostela, Chilean Songs
11.00 Sephardi Traditions
[illegible] Rachmaninoff: Suite No.2 for 2 Pianos, Op. 17 (Eden, Tamir)
13.00 Ode to Studio in-One — Avi Hanani meets musicians
14.10 Children's programmes
15.00 Sabbath Eve Programme
16.05 All-Mozart programme — Symphony No.25, in G Minor, K.183 (New Philharmonia, Muti); Clarinet Concerto in A Major, K.622 (Yona Ettlinger, Israel Philharmonic, Celebidache)
17.00 Literary Magazine
17.35 Programmes for Olim
20.05 Shabbat Eve Concert — Berlioz: Reverie et caprice (Perlman, Paris, Barenboim); Schubert: Piano Sonata in E Major (Gilbert Schuchter); Dukas: Symphony in C Major (London Philharmonic, Weller); Borodin: String Quartet No.2 (Guarneri)
21.40 The Art of Song
22.30 On Second Thoughts
00.10 After Midnight — music

2nd

6.12 Gymnastics
6.22 Agricultural Broadcasts
6.35 Editorial Review
6.54 Green Light — drivers' corner
7.00 This Morning — news magazine
8.05 All Shades of the Network — morning magazine
12.05 Open Line — news and music
13.00 Midday — news commentary, music
14.10 Sheshet — weekend programme
16.10 With People
17.05 Foreign Affairs Magazine
18.05 Books are Friends — with lawyer Aharon Papo
19.05 The Weekly Column
20.05 Sephardi songs
21.35 Yiddish songs
22.05 Between the Rivers — Ephraim Abba's talk show
23.05 Between Friday and Saturday — dialogue between Yitzhak Livni and journalist Nahum Pundak
00.10 Hebrew songs

Army

6.00 Morning Sounds
7.07 Songs
8.05 IDF Morning Newsreel
9.05 Morning Party — with Erez Tal
11.05 Mama's Voice — special regards to soldiers
12.05 On Drivers and Traffic — weekend traffic reports, music
14.05 Have a Good Time — with Muli Shapira
16.05 Literary Magazine
17.05 In Wonderland — psychological, literary and philosophical aspects of Alice in Wonderland
18.05 Gentlemen of the Press — introduced by Yeshayahu Ben Porat
19.05 Words and Tunes — Hava Alberstein talks to Yigal Bashan (repeat)
20.15 Mabat Newsreel
21.30 Friday Concert — Vivaldi: Concerto for 2 Trumpets; Wieniawski: Violin Concerto No.2, Op.22; Bach: Chorales; Brahms: Rhapsody for Piano; Mendelssohn: Symphony No. 4, Op. 90, Italian
23.05 Shabbat Star — Sarah Vaughn
00.15 For Me and You — with Gadi Livne

French
7.15 (Fourth, Fifth) 15 min. including review of Hebrew press
14.30 (Fourth, Fifth) 30 min.
18.05 (Fourth) 5 min.
20.15 (Fourth) 15 min.
22.30 (Fifth) 25 min.
24.00 (Fifth) 30 min.

SATURDAY

Zvi Avni
Radio 1st. 20.30

TV

ARABIC-LANGUAGE programmes:
18.00 News roundup
18.02 The Wonderful World of Magic
18.30 Special programme of Christmas carols
19.00 Hollywood and the stars — films about Christmas
19.30 News
HEBREW PROGRAMMES begin at 20.00 with a programme for the end of the Sabbath
20.30 The Mysterious World of Arthur Clarke: Out of the Blue
21.00 Mabat Newsreel
21.30 Mabat Sport
22.30 Kiss and Tell. Drama by Jeremy Kingston about the relationship between an adulterous Englishman and his wife. Starring Colin Farrell and Janet Key
23.20 Tales of the Unexpected: A Girl can't always love Everything
23.45 News
JORDAN TV (unofficial):
17.50 The Super Seven 18.00 French Hour 18.30 (JTV 3) That's Incredible 19.30 News in Hebrew 20.00 News in Arabic 20.30 The Housekeeper 21.00 Nature broadcast 21.30 Entertainment 22.00 News in English 22.15 Feature Film

RADIO 1st

7.11 Boieldieu: The Calif of Baghdad Overture; Mendelssohn: Prelude and Fugue in F Minor (Adni); Corelli: Concerto Grosso; Brahms: 3 Intermezzi, Op. 119 (Van Cliburn); Berlioz: Royal Hunt and Storm from Les Troyens (Paris, Boulez)
8.05 Mercadante: Flute Concerto (Gazzeloni, I Musici) Suk: String Serenade
9.00 World of Science
9.25 Music Quiz
10.10 The Jerusalem Symphony Orchestra — Beethoven: Symphony No. 8 in F Major, Op. 93 (Igor Markevitch); Bloch: Shelomo (Michael Maisky, Uri Segal); Ravel: Daphnis et Chloé, Complete Ballet Music (Gary Bertini)
12.05 Radio Drama
13.00 Stage and Screen
14.10 Children's programmes
15.00 Yehuda Wohl: Duo sensibile, Op.17 (Braker, Blaser); Debussy: Images (Nelly Ben-Or)
15.45 Literary Review
16.30 The Life and Works of Johannes Brahms (part 3)
17.35 Programmes for Olim
20.05 Preview of the coming week's music
[illegible] Prokofiev: Violin Concerto No.2; Mozart: Symphony No.38, K.504 (live broadcast from the Jerusalem YMCA)
22.00 The Jewish World — Israel and the Diaspora
00.10 Night Music — Liszt: The Girl from Andalusia; Revueltas: Dance; Ramirez: Missa Creola; Lalo: Rondo from Symphonie Espagnole; Ravel: Tzigane (Perlman, Previn)

2nd

7.11 Songs
8.05 A Matter of Taste — with Haim Keinan
9.05 Give a Smile — skits, jokes
9.55 Sights in Israel — with Azaria Allon
10.05 Weekly News Magazine
11.05 Five After One — radio game with Shaul Biber, Uri Yaffe and Shlomo Bar-Shavit
12.05 The First Ghetto Uprising — on the 40th anniversary of the Cracow Ghetto uprising
13.10 Mile Stones
14.10 Songs and Goals — sports from weekend soccer games, music
17.05 Beautiful Land
18.05 Hebrew Songs
18.30 Sports Magazine
19.05 Middle East Crossroads
20.10 Bible Reading — Proverbs 10:1-14
20.22 Potpourri of music
21.05 Weekly News Magazine
22.05 Programme for the end of the Sabbath
23.05 Every Man has a Star — with astrologist Ilan Pecker

Army

6.05 Morning Sounds
8.05 Songs
9.05 Happy Choir — children's programme
10.05 Smiles — songs and skits
11.05 Two on the Road — Sara Ze'ira, widow of the late Mordechai Ze'ira and Ya'acov Orland
12.05 Meeting in Caisit — on the third anniversary of the death of Haskel Ish Cassit
13.05 Personal Questions — Ya'akov Agmon interviews director Boaz Davidson
14.05 It all flows
16.05 Records and Friends from Argentina
17.05 The Military Police in Lebanon
18.05 Committee of Inquiry
19.05 Time Passes
20.05 On Jewish Tradition
21.00 Mabat Newsreel
21.35 Hebrew songs
22.00 Jazz Hour
23.05 Literary Magazine
00.05 Night Birds — songs, chat with Avi Koren

ENGLISH LANGUAGE BROADCASTS
7.00, 14.00, 17.00, 20.00
Special daily features following the news at 14.00
SUN. Israel Mosaic — weekly magazine
MON. You're On the Air — Live phone-in.
TUE. Mainstream — information and consumer magazine
WED. Forum — discussion
THUR. Studio Three — arts in Israel.
FRI. Thank Goodness It's Friday — Sabbath eve programme
SAT. Weekend — weekly newsreel
These broadcasts can be heard on the Fourth programme 738 kHz. In the Jerusalem area 675 kHz. in Central Israel 1026 kHz.

SUNDAY

Mendi Rodan
Radio 1st. 12.05

TV

EDUCATIONAL:
8.15 Special Education — Our Hour 8.40 Math/Geometry 6 8.55 Language and Communication 3-5 9.20 Nature 5-6 9.40 Programme for Kindergarteners — Pretty Butterfly 10.10 English 6 10.30 Literature 7-9 10.55 English 10 11.20 Geography 5-6 11.50 English 9 12.15 English 8 12.30 Science 9-12 13.00 Advice and Guidance 7-9 15.00 Authors' Tales; Spoken Arabic (repeats) 16.00 Fistuk's House 16.20 The Legend of King Arthur (part 8) 17.00 A New Evening — live magazine
CHILDREN'S PROGRAMMES:
17.30 The Man from Atlantis
18.20 Animated film
ARABIC-LANGUAGE programmes:
18.30 News roundup
18.32 Tarzan
19.00 Weekly News Magazine
HEBREW PROGRAMMES resume at 20.00 with a news roundup
20.03 I Sang to You My Country — part 7 of a re-run of song programmes marking 100 years of settlement in Israel
21.00 Mabat Newsreel
21.30 Programme Trailer
21.45 Second Look — news commentary and background: Zionist Youth Movements
22.35 Till Pop — bi-weekly pop and entertainment magazine
23.20 Wayne and Shuster — new comedy series: Cinderelton
23.45 News
JORDAN TV (unofficial):
17.30 Cartoons 18.00 French Hour 18.05 (JTV 3) The Muppet Show 18.30 (JTV 3) Mr. Merlin 19.00 News in French 19.30 News in Hebrew 20.00 News in Arabic 20.30 Taxi 21.30 Play of the Week 22.00 News in English 22.15 Vegas

RADIO 1st

6.11 Musical Clock
7.07 This Morning — news magazine followed by Morning Melodies
8.05 Haydn: Symphony No.6 in D Major, Le Matin; Spohr: Sonata for Cello and Harp, Op. 115 (Klaus and Helga Storck); Schumann: Frauenliebe und-leben (Edith Mathis, Christoph Eschenbach); Pierne: 3 Movements from a Suite; Dvorak: Czech Suite, Op.39 (Mackerras)
10.05 Beethoven: Quartet, Op. 74; Beethoven: Quartet Op.95 (Tel Aviv Quartet)
11.00 Sephardi Traditions
11.15 Elementary School Broadcasts
[illegible] M. Haydn: Turkish March; Mozart: [illegible] 4 German Dances; Sor: Memories from Russia; Chopin: Polonaise, Op.53; Turina: Seguidilla (Yepes)
14.10 Children's programmes
15.25 Middle East Crossroads (repeat)
15.55 Notes on a New Book
16.05 Christmas in the Russian Catholic Church
16.30 Sunday Concert — Bach: Christmas Oratorio (part 2)
17.35 Programmes for Olim
20.05 Everyman's University
20.35 Weekly Chamber Concert — The Chamber Orchestra from Brabant, Holland, Anton Kon conducting, with Arella Talmi, flute — Mendelssohn: Symphony No.12 for Strings; K. Stamitz: Flute Concerto; H. Andriessen: Variations on a Theme by Kuhnau; Janacek: String Suite
23.00 Contemporary Music — Asher Ben-Yohanan: Quartetto Concertante; Joseph Dorfman: Trio No.2 (1976); Recording from the Composers' Rostrum, Hongkong, 1982, music by Steng Lif-Prat and Doming Lass
00.10 The Golden Generation — historical recordings

2nd

6.12 Gymnastics
6.22 Agricultural Broadcasts
6.35 Editorial Review
6.54 Green Light — drivers' corner
7.00 This Morning — news magazine
8.05 First Thing — with Ehud Manor
10.10 All Shades of the Network — morning magazine
12.05 Open Line — news and music
13.00 Midday — news commentary, music
14.10 Matters of Interest — introduced by Gabi Gazit
16.10 Discussion — led by Yitzhak Golan
17.10 Magazine
17.25 Of Men and Figures — economics magazine
18.05 Media — behind the headlines of TV, radio and the press
18.47 Bible Reading Proverbs 10:15-31
19.00 Today — People and events in the news
20.10 Sephardi songs
21.05 Light Music for wind ensembles
22.05 Cantorial music — special requests
23.05 Third Bell — arts and entertainment magazine

Army

6.06 Morning Sounds
6.30 University on the Air — Dr. Haim Hazan lectures on Sociology
7.07 On Drivers and Traffic — traffic reports, music
8.05 IDF Morning Newsreel
9.05 Right Now — with Yitzhak Ben-Ner
11.05 Musical Requests — with Shira Gera
12.05 Israeli Winter — with Eli Yisraeli
13.05 One and to the Point — midday magazine
14.05 Two Hours — music, anecdotes, interviews and reviews
16.05 Four in the Afternoon — Hebrew songs
17.05 IDF Evening Newsreel
18.05 Sports Magazine
19.05 Music Today
20.05 Golden Oldies Hit Parade
21.00 Mabat Newsreel
21.35 University on the Air (repeat)
22.05 Popular songs
23.05 Gentlemen of the Press (repeat)
00.05 Night Birds — songs, chat

MONDAY

Irit Givol
TV. 21.30

TV

EDUCATIONAL:
8.35 English 6 8.50 Geography 7-9 9.20 English 5 10.05 Mathematics 4 10.30 Programme for Kindergarteners 11.00 Spoken Arabic 11.15 Math/Geometry 6 11.30 Math/Geometry 5 11.45 English 7 12.05 English 8 12.30 Literature 9-12 13.05 High School Science 15.00 Everyman's University: Master Class: Emerging African Nations 16.00 Handicrafts 16.10 Star Wars 16.40 The Universe and I 17.00 A New Evening — live magazine
CHILDREN'S PROGRAMMES:
17.30 3, 4, 5½ — The Shoemaker and the Dwarfs
17.50 The Ghost of Thomas Kemp (part 1)
18.20 Cartoons
ARABIC-LANGUAGE programmes:
18.30 News roundup
18.32 Sports
19.27 Programme Trailer
19.30 News
HEBREW PROGRAMMES resume at 20.00 with a news roundup
20.03 Fame. Part 11 of a 16-part series based on the film about a New York performing arts school: Street Kid
20.50 Stop — weekly road safety corner
21.00 Mabat Newsreel
21.30 Dorit. Drama about a 17-year old amateur photographer who takes photos of her family and later makes use of them
22.05 This is the Time — weekly interview show
22.55 Kaz — new weekly series about a lawyer who has just completed his legal studies while in prison: Verdict in Department 12
23.40 News
JORDAN TV (unofficial):
17.30 Cartoons 18.00 French Hour 18.25 (JTV 3) Little House on the Prairie 19.00 News in French 19.30 News in Hebrew 20.00 News in Arabic 20.30 House Calls 21.10 Starsky and Hutch 22.00 News in English 22.15 Hart to Hart

RADIO 1st

6.11 Musical Clock
7.07 This Morning — news magazine followed by Morning Melodies
8.05 Haydn: Winter from The Seasons (Karl Boehm); Castelnuovo-Tedesco: Guitar Concerto (John Williams); Beethoven: Trio Variations, Op.11 (Yuval); Ravel: Introduction and Allegro (Lily Laskine); Schubert: Symphony No.4 (Israel Philharmonic, Bertini)
10.05 Beethoven: Quartet, Op.127 (Israel Quartet)
11.00 Sephardi Traditions
[illegible] Songs in Old Style (Inger Wikstrom); Haim Alexander: 5 Popular Songs (Mina and George Haas, oboes; Nava and Benny Schwarz, flutes); Poulenc: Clarinet Sonata (Tal Kaploun, Naomi Lev)
13.00 Villa-Lobos: Little Train of the Caipira; Mark Lavry: Viola Concerto (Avraham Bornstein, Israel Philharmonic, Camilla Korchinska); Boguslav Scheffer; Movement from Jazz Concerto; Prokofiev: 2 excerpts from Classical Symphony (Bernstein); Revueltas: Salute to Federico Garcia Lorca
14.10 Children's programmes
15.30 World of Science (repeat)
15.55 Notes on a New Book
16.05 Schumann: Fantasy in C Major, Op.17 (Alfred Brendel); Messiaen: Quatuor pour la fin du temps (Kless, Lesser, Harel, Bonderenko)
17.35 Programmes for Olim
20.05 Everyman's University
20.35 Liturgica 1982 — Handel: Solomon Oratorio (Gila Yaron, Robin Weisel-Capsouto, Keith Lewis, David Wilson-Johnson, Wout Oosterkamp — Jack Loorij conducting, the Choir of the Dutch Handel Society, Jerusalem Symphony Orchestra (live broadcast from the Jerusalem Theatre)
00.10 Choral Music — Works by Webern, Poisseur, Schnabel and Nono; Fauré: Caligula

2nd

6.12 Gymnastics
6.22 Agricultural Broadcasts
6.35 Editorial Review
6.54 Green Light — drivers' corner
7.00 This Morning — news magazine
8.05 First Thing — with Ehud Manor
10.10 All Shades of the Network — morning magazine
12.05 Open Line — news and music
13.00 Midday — news commentary, music
14.10 Matters of Interest — introduced by Gabi Gazit
16.10 From Here to There — immigration matters
17.10 Magazine
17.25 Of People and Places
18.05 Religious Affairs Magazine
18.47 Bible Reading — Proverbs 11:1-14
19.00 Today — people and events in the news
20.10 Sabbath songs
22.05 Literary Magazine (repeat)
23.05 The Second Half — women's magazine

Army

6.06 Morning Sounds
6.30 University on the Air — Prof. Yosef Ben Shlomo lectures on the Philosophy of Spinoza
7.07 "707" — with Shlomo Artzi
8.05 IDF Morning Newsreel
9.05 Right Now — with Rafi Reshef
11.05 Musical Requests — with Shira Gera
12.05 Israeli Winter — with Eli Yisraeli
13.05 One and to the Point — midday magazine
14.05 Two Hours — music, anecdotes, interviews and reviews
16.05 Four in the Afternoon — Hebrew songs
17.05 IDF Evening Newsreel
18.05 Army and Defence Magazine
19.05 Music Today
20.05 Israeli Rock
21.00 Mabat Newsreel
21.35 University on the Air (repeat)
22.05 Popular songs
23.05 The Sandbird (repeat)
00.05 Night Birds — songs, chat with Yael Dan

TUESDAY

Yitzhak Navon
TV. 21.30

TV

EDUCATIONAL:
8.15 Judaism 7-9 8.40 English 5 9.00 English 8 9.25 The History of Eretz Yisrael 10.10 English 6 10.25 Math/Geometry 5 10.40 English 7 11.00 Math 4 11.20 English 9 11.40 Advice and Guidance 7-9 12.05 Science 7-8 12.30 English 10 13.00 History 13.30 Music 15.00 Ma Pitom; Geography; The American Civil War (repeats) 16.00 Spain: Land and Legend 17.00 A New Evening — live magazine
CHILDREN'S PROGRAMMES:
17.30 Road Safety — special broadcast including Marzipar and sports
ARABIC-LANGUAGE programmes:
18.30 News roundup
18.32 Road Safety — special programme to increase awareness of and adherence to safety regulations by drivers and pedestrians
19.30 News
HEBREW PROGRAMMES resume at 20.00 with a news roundup
20.03 Road Safety — The Biggest Epidemic of Our Time. This documentary was first shown in Britain in March 1981 and had an immediate impact on behaviour on the roads
21.00 Mabat Newsreel
21.30 Road Safety — Message by the President of the State of Israel followed by a live phone-in question and answer programme
23.50 News
JORDAN TV (unofficial):
17.40 Cartoons 18.00 French Hour 18.20 (JTV 3) The Flying Kiwi 19.00 News in French (JTV 3) Candid Camera 19.30 News in Hebrew 19.45 Magazine Zero One 20.00 News in Arabic 20.30 Bless This House 21.10 Disappearing World 22.00 News in English 22.15 Love Boat

RADIO 1st

6.11 Musical Clock
7.07 This Morning — news magazine followed by Morning Melodies
8.05 Purcell: Chaconne; J. Stamitz: Clarinet Concert; Schubert: Piano Sonata, op. posth. (Barenboim); Dukas: The Sorcerer's Apprentice (Previn); Khachaturian: Violin Concerto (David Oistrakh, Khachaturian)
10.05 Beethoven: Quartet, Op. 130; Beethoven: Quartet, Op. 133 (Amadeus)
11.00 Sephardi Traditions
11.15 Elementary School Broadcasts
11.30 Education for All
12.05 [illegible] Donizetti: Lucia di Lammermoor excerpts; Verdi: Il Trovatore, excerpts
14.10 Children's programmes
15.25 Education for All
15.55 Notes on a New Book
16.05 Music Quiz (repeat)
16.40 From the Record Library
17.35 Programmes for Olim
20.05 Everyman's University
20.35 Liturgica 1982 — a) live broadcast from the Lutheran Church, Old City of Jerusalem — Heite van der Schaaf, organ, plays works by J.S. Bach and his sons; b) live broadcast from the Jerusalem Theatre — The Rinat National Choir, Stanley Sperber conducting, with the Brass Section of the Jerusalem Symphony Orchestra
23.00 Shmuel Almog's talk show
00.10 Music from the Renaissance and the Baroque periods

2nd

6.12 Gymnastics
6.22 Agricultural Broadcasts
6.35 Editorial Review
6.54 Green Light — drivers' corner
7.00 This Morning — news magazine
8.05 First Thing — with Ehud Manor
10.10 All Shades of the Network — morning magazine
12.05 Open Line — news and music
13.00 Midday — news commentary, music
14.10 Matters of Interest — introduced by Gabi Gazit
16.10 Health and Medicine Magazine
17.10 Magazine
17.25 Of Men and Figures — economics magazine
18.05 Spotlight — social and state affairs magazine
18.47 Bible Reading — Proverbs 11:15-31
19.00 Today — people and events in the news
20.10 Together with Albert Piamenta
21.05 Cantorial Music
22.05 The First Ghetto Uprising (repeat)
23.05 Two by Two — family counselling

Army

6.06 Morning Sounds
6.30 University on the Air — Prof. Zvi Ben Avraham lectures on Oceanography
7.07 "707" — with Shlomo Artzi
8.05 IDF Morning Newsreel
9.05 Right Now — with Yitzhak Ben-Ner
11.05 Musical Requests — with Shira Gera
12.05 Israeli Winter — with Eli Yisraeli
13.05 One and to the Point — midday magazine
14.05 Two Hours — music, anecdotes, interviews and reviews
16.05 Four in the Afternoon — Hebrew songs
17.05 IDF Evening Newsreel
18.05 Social Affairs Magazine
19.05 Music Today — music magazine
20.05 Rock Plus
21.00 Mabat Newsreel
21.35 University on the Air (repeat)
22.05 Popular songs
23.05 Classical Night Birds — with Ram Evron
00.05 Night Birds — songs, chat with Eli Yisraeli

EASY HEBREW BROADCASTS
First programme: News daily at 6.54 a.m. (Saturday 7.04) News and features daily at 5.35 p.m.

WEDNESDAY

Ofra Weingarten
Educational TV. 16.30

TV

EDUCATIONAL:
8.15 The History of Eretz Yisrael 8.40 English 8 9.05 Spoken Arabic 9.20 English 7 9.40 Ma Pitom 10.10 English 6 10.25 Literature 10.45 Nature 5-6 11.05 Math/Geometry 5 11.20 English 6 11.40 Literature 7-9 12.00 Geography 5-6 12.30 English 9 13.00 Science 9-12 13.35 English 9 15.00 Everyman's University: The Cell; The History of Jerusalem (part 2); Art in the Age of Technology 16.00 Those Were the Days 16.30 Pretty Butterfly 17.00 A New Evening — live magazine
CHILDREN'S PROGRAMMES:
17.30 Somersaults — live weekly discussion and entertainment show
ARABIC-LANGUAGE programmes:
18.30 News roundup
18.32 Tabitha
19.00 Special Religion Programme
19.30 News
HEBREW PROGRAMMES resume at 20.00 with a news roundup
20.03 Rhoda: Who's Shy?
20.30 Eight Thirty — art and cultural magazine
21.00 Mabat Newsreel
21.30 Moked — weekly interview hour
22.05 Rhinoceros. Tom O'Morgan's 1974 film version of Eugene Ionesco's play which is unsuccessfully adapted to the screen. Starring Zero Mostel, Gene Wilder and Karen Black
23.45 News
JORDAN TV (unofficial):
17.40 Cartoons 18.00 French Hour 18.20 (JTV 3) Richie Rich 18.40 (JTV 3) Amazing Animals 19.00 News in French 19.30 News in Hebrew 20.00 News in Arabic 20.30 George and Mildred 21.10 To be announced 22.00 News in English 22.15 S.W.A.T.

RADIO 1st

6.11 Musical Clock
7.07 This morning — news magazine followed by Morning Melodies
8.05 Bach: Triple Concerto; Gluck: Duet and Aria from Orfeo; Chopin: Piano Concerto No. 1 (Garrick Olson); Shostakovich: Symphony No.1 (Bernstein)
10.05 Beethoven: Quartet, Op.131 (Melos)
11.00 Sephardi Traditions
11.15 Elementary School Broadcasts
11.30 Education for All
12.05 Handel: Trio Sonata; Brahms, Clarinet Quintet, Op.115 (Eli Eban, Israel Quartet) [illegible]
14.10 Children's programmes
15.55 Notes on a New Book
16.05 Alban Berg: Concerto for Piano, Violin, and 13 Wind Instruments
17.00 Talmud lesson
17.20 Introduction to the Oral Law
17.35 Programmes for Olim
20.05 Everyman's University
20.35 Liturgica 1982 — Telemann: Israel Liberated Oratorio (Robin Weisel-Capsouto, Maria Pohl, Keith Lewis, Wout Oosterkamp); Bernstein: Kaddish, Symphony No.3 (Heather Harper, Hanna Marron, The Dutch Handel Society Choir, The Choir of the South, German Music Academy, Hanover Boys Choir, Jerusalem Symphony Orchestra, Gary Bertini conducting (live broadcast from the Jerusalem Theatre)
22.30 Yehoshua Hazan, piano, plays music by Scarlatti, Bach, Schumann, Beethoven and Liszt; Bibiana Goldenthal, soprano, sings songs by Bartok, Schubert and Fauré
00.10 Jazz

2nd

6.12 Gymnastics
6.22 Agricultural Broadcasts
6.35 Editorial Review
6.54 Green Light — drivers' corner
7.00 This Morning — news magazine
8.05 First Thing — with Ehud Manor
10.10 All Shades of the Network — morning magazine
12.05 Open Line — news and music
13.00 Midday — news commentary, music
14.10 Matters of Interest — introduced by Gabi Gazit
16.10 Press Conference — introduced by Yitzhak Golan
17.10 Magazine
17.25 Of People and Places
18.05 Programme for Senior Citizens
18.47 Bible Reading — Proverbs 12
19.00 Today — people and events in the news
20.05 Sephardi songs — recordings of live performances
21.05 Jazz Corner
22.05 Quiz on Jewish History
23.05 Good Evening from Jerusalem

Army

6.06 Morning Sounds
6.30 University on the Air — Dr. Tamar Golan lectures on the Awakening African Continent
7.07 "707" — with Shlomo Artzi
8.05 IDF Morning Newsreel
9.05 Right Now — with Rafi Reshef
11.05 Musical Requests — with Shira Gera
12.05 Israeli Winter — with Eli Yisraeli
13.05 One and to the Point — midday magazine
14.05 Two Hours — music, anecdotes and interviews
16.05 Four in the Afternoon — Hebrew songs
17.05 IDF Evening Newsreel
18.05 Foreign Affairs Magazine
19.05 Music Today — music magazine
20.05 Foreign Language Hit Parade
21.00 Mabat Newsreel
21.35 University on the Air (repeat)
22.05 Popular songs
23.05 Personal Questions (repeat)
00.05 Night Birds — songs, chat with Eli Moher

THURSDAY

Yaffa Yarkoni
TV. 18.00

TV

EDUCATIONAL:
8.15 Language and Communication 3-5 8.40 Spoken Arabic 9.00 English 7 9.20 Music 4-6 9.50 English 9 10.15 Nature 10.30 The History of Eretz Yisrael 10.50 Programme for Kindergarteners 11.15 English 6 11.30 Geography 7-9 12.00 Science 7-8 12.30 Literature 9-12 13.00 Music 13.30 French 15.00 Programme for Kindergarteners; Science: Road Safety (repeats) 16.00 This Is It — live youth magazine 17.00 A New Evening — live magazine
CHILDREN'S PROGRAMMES:
17.30 Mr. Merlin. Series about Merlin the wizard reappearing in the 20th century
18.00 Shmil's Cat Club — guests include Yaffa Yarkoni
ARABIC-LANGUAGE programmes:
18.30 News roundup
18.32 Situation
18.45 Inventions and Innovations
19.00 Meeting — discussions on current affairs
19.30 News
HEBREW PROGRAMMES resume at 20.00 with a news roundup
20.03 Match of the Week
20.50 Beauty Spot — tips for hikers and trips
21.00 Mabat Newsreel
21.30 The Mossad — series of 3 programmes on Israel's intelligence services. Part 2: The Mossad — the Human Factor
22.20 Winston Churchill — The Wilderness Years. Final episode of an 8-part series on the life of Winston Churchill between 1929 and 1939. Starring Robert Hardy, Sian Phillips and Peter Barkworth
23.10 Shelley: Dry Rot
23.35 News
JORDAN TV (unofficial):
17.30 Cartoons 18.00 French Hour 18.30 (JTV 3) The Misadventure of Sheriff Lobo 19.00 News in French 19.30 News in Hebrew 20.00 News in Arabic 20.30 Mind Your Language 21.10 Big Hawaii 22.00 News in English 22.15 Movie of the Week

RADIO 1st

6.11 Musical Clock
7.07 This Morning — news magazine followed by Morning Melodies
8.05 Beethoven: Symphony No. 5 (Bernstein); Schubert: On the Stream (Robert Tear); Schumann: Piano Quintet, Op. 44 (Radu Lupu and Tel Aviv Quartet), Brahms: Serenade No. 1 (Adrian Boult)
10.05 Beethoven: Quartet, Op. 132 [illegible] Schubert: Symphony No. 5 (Israel Chamber Orchestra, Lev Markin)
13.00 Offenbach: Operetta
14.10 Children's programmes
15.25 Talk on *halachic* matters by Chief Rabbi Shlomo Goren
15.55 Notes on a New Book
16.05 First Recordings — Hagai Shaham, violin; Ruth Mense, piano — Mozart-Kreisler: Rondo; Bach: Sonata for Violin Solo in G Minor; Bartok-Sekely: Rumanian Dances
16.40 Speaker's Podium
17.10 Lesson in *Halacha*
17.35 Programmes for Olim
20.10 Concert Introduction
20.35 Liturgica 1982 — The Dutch Handel Society Choir, Jack Loorij conducting, with Cilla Grossmeyer, Anneliese van der Schaaf, Wout Oosterkamp, Heite van der Schaaf — Works include Dutch songs, music by Pepping, Straategier, De Klook, Buxtehude, Telemann and Haydn (live broadcast from the Jerusalem Theatre)
23.00 Radio Drama
00.10 Chamber Music — Alexander von Zemlinsky: String Quartet No. 2, Op. 15 (Lasalle)

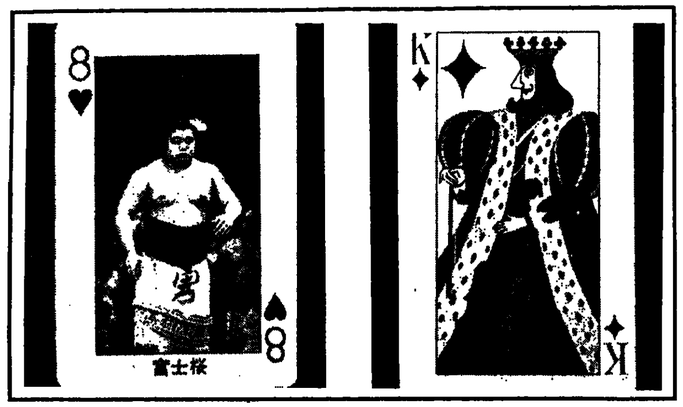
2nd

6.12 Gymnastics
6.22 Agricultural Broadcasts
6.35 Editorial Review
6.54 Green Light — drivers' corner
7.00 This Morning — news magazine
8.05 First Thing — with Ehud Manor
10.10 All Shades of the Network — Morning Magazine
12.05 Open Line — news and music
13.00 Midday — news commentary, music
14.10 Matters of Interest — introduced by Gabi Gazit
16.10 Any Questions?
17.10 Magazine
17.25 Of Men and Figures — economics magazine
18.05 Production Line — industrial magazine
18.47 Bible Reading — Proverbs 13
19.00 Today — people and events in the news
20.10 Between Friday and Saturday (repeat)
21.05 With People (repeat)
22.05 Books are Friends (repeat)
23.05 Treasure Hunt — radio game

Army

6.06 Morning Sounds
6.30 University of the Air — Prof. Yehuda Fried lectures on Psychology
7.07 "707" — with Shlomo Artzi
8.05 IDF Morning Newsreel
9.05 Right Now — with Yitzhak Ben-Ner
11.05 Musical Requests — with Shira Gera
12.05 Israeli Winter — with Eli Yisraeli
13.05 One and to the Point — midday magazine
14.05 Two Hours — music, anecdotes and interviews
16.05 Four in the Afternoon — Hebrew songs
17.05 IDF Evening Newsreel
18.05 Economics Magazine
19.05 Music Today — music magazine
20.05 Israeli Hit Parade
21.00 Mabat Newsreel
21.35 University on the Air (repeat)
22.05 Popular songs
23.05 Rondo
00.05 Night Birds — songs, chat with Ronnie Toren

WELLA gentle care WELLA gentle care WELLA gentle care WELLA
neopon shampoo + life-tex balsam conditioner = tender loving care for your hair



Gems from Biarritz

BRIDGE
George Levinrew

IT HAS BEEN said that bridge is really three games in one, separate disciplines of bidding, dummy play, and defence. Of these, defence receives the least attention in bridge writing, and indeed at the table as well.

Today's deals, as you might expect defensive gems, come from the recent World Championship at Biarritz, a tournament hailed as "the greatest gathering of bridge players in history." Each of the plays comes from a recognized star.

Deal 1
Vul: E — W

North (D)
♠ J 8 7 5 4 2
♡ J
◊ 8 4
♣ J 6 4 3

West
♠ A Q
♡ 7 5 4
◊ J 9 6 3 2
♣ K 9 2

East
♠ 10 9 3
♡ 10 8 3
◊ A K 10 5
♣ 8 7 5

South
♠ K 6
♡ A K Q 9 6 2
◊ Q 7
♣ A Q 10

The bidding:

North	East	South	West
Pass	Pass	2 NT	Pass
4♡ (1)	Pass	4♠	All Pass

(1) transfer to spades

DIANA GORDON of Canada made her mark at the championships by winning the Mixed Pairs. But she also was brilliant in the Women's Pairs, where she partnered Sharyn Kokish. Here's her defensive gem from that competition.

Incidentally, this deal shows the value of transfer bids. Designed to get the strong hand to be declarer, to get the opening lead up to its tenuces or unguarded honours, the transfer sometimes has a side benefit. That's true in this deal, where West does not have a natural diamond lead. (If any other suit is led, declarer can discard two diamond losers on the heart honours.)

With a diamond lead, declarer will lose five tricks — two diamonds, two spades and a club — and fall two tricks short of his contract. But in tournament play, the extra undertrick is as important as the extra overtrick, and Diana Gordon found a way to beat the contract three tricks.

First there was the matter of the opening lead. Gordon found the diamond, by the process of elimination. She couldn't lead a club or a spade, and the heart sounded like it would be straight into the jaws of a tenace. So she led a diamond to partner's king. After cashing the diamond ace at trick two, Kokish led a club, the finesse losing to West's king.

Looking at the spade ace-queen, Gordon knew that the contract was dead as a doornail. But could she find a way to inflict a three-trick set?

Yes she could, *if* — and it was a very big if — partner had three spades to the ten or nine. So she led a third diamond, giving declarer a worthless ruff and discard. Declarer played a spade to the king and ace, and Gordon led her fourth diamond, repeating the maneuver when she won the spade queen. The last diamond made partner's spade ten high, *en passant*.

OUR SECOND deal was played 129 times in a team-of-four elimination. South had no problem in reaching three no trump. Paul Chemla, French internationalist, found the winning defence from the West seat.

Deal 2
Love all

North
♠ K 10 6 4
♡ A K 6 3
◊ A 9 3
♣ J 7

West (D)
♠ A J 2
♡ 10 7 5 4
◊ K 4 2
♣ A 10 2

East
♠ Q 8 5 3
♡ 9 2
◊ 10 7 6
♣ Q 8 5 4

South
♠ 9 7
♡ Q J 8
◊ Q J 8 5
♣ K 9 6 3

There was no attractive opening lead, so he made the neutral lead of a small heart. Declarer won in dummy and followed with a diamond to his queen and West's king.

(There was another way to play diamonds by leading the queen from the closed hand. Were West to cover, which a star player like Chemla would not do, South could win four tricks by finessing against the ten on the way back. It was much safer for declarer to play for three tricks in the suit by leading to the queen, jack.).

West won with the king and in the face of the threatening dummy it was not easy to find a winning lead. But Chemla found it. He led the spade jack! Declarer had two choices; to duck or to play the king. If he ducked West could shift to a club and declarer would lose two clubs, one diamond and two spades. Should declarer win the king, when West took the club ace, he would place the spade ace, and follow with the deuce through North's ten-six into his partner's queen-eight. Either way, the contract would fall. □

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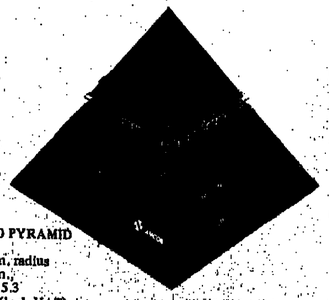

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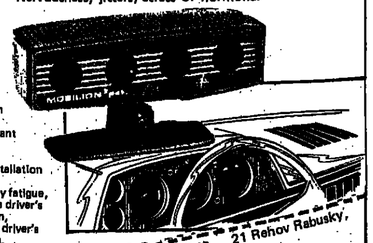

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Canine capers

Reda Sheta and Jeanette Ordman in Gene Hill Sagan's 'Golden Moment.

DANCE/Dora Sowden

SURELY Paul Taylor's *Diggity*, one of the new works presented by the Bat-Dor Dance Company at the Jerusalem Theatre on December 16 would have been better named *Doggity*. About 20 images of dogs, sitting or lying down, were scattered on stage. Around these, eight dancers frisked and frolicked in the whimsical, unpredictable way that Taylor affects.

Anyone looking for a "story" in all the jumping, twisting, prancing, hopping, swinging and slithering, might have felt frustrated. But as sheer, a happy movement — with just one pensive duet — this was pure Taylor enjoyment set to utterly appropriate music that didn't hesitate to be romantic.

The custumes (by Alex Katz) were beautifully young — the boys in beige shirts and slacks, the girls in pretty white dresses. One girl (somewhat plump for the garb) bounced about in pink panties and bra for some obscure reason, but it was one of Taylor's non-sequitur turns that one accepts gladly.

Cliff Keuter's *Women Song* was cleverly placed after *Diggity*, its lyrical abstractions contrasting with Taylor "quips and cracks."

YET THE truly big new work on the programme was John Butler's *Othello* — for only three dancers. In the roles of Othello, Desdemona and Iago, Butler has concentrated an intensity of violence and villainy. As danced by Reda Sheta, Jeannette Ordman and Philip Clyde, it was all starkly dramatic. Sheta's Othello was a commanding figure, lifting his loved one with superb ease, making of her clinging to him an eloquent expression of both their feelings — hers subtle and tender, his direct. Clyde also gave brutal and sinister presence to Iago.

The Dvorak "Othello" Overture seemed made for this choreographic language. The men wore timeless ballet costume, and I found Ordman's muted dress — tight bodice and wide skirt — rather out of context. Desdemonda needs something more striking.

In Gene Hill Sagan's *Golden Moment*, the effect of sumptuous clothes (Ordman in a wonderful black gown) was clearly demonstrated, enhancing the "Death and the Maiden", theme. And incidentally, Ordman's control when lifted by two men should be carefully studied by the girls of *Diggity*.

"AIZE YOFFI!" said a five-year old at the end of the morning performance of the Kibbutz Dance Company in the Jerusalem Theatre on December 13. Yehudit Arnon, director of the company, seeing the little ones wriggling and chattering before the show feared that most might be too young to listen to her and watch the programme.

She needn't have worried. As soon as she began there was a silence that adults couldn't better, and throughout the performance, attention was rivetted. Even when only a metronome accompanied the Noa Eshkol method of movement and when exercises — classical and modern — were explained and demonstrated, the children didn't miss a thing. In excerpts or complete works, mostly lively and humorous, they laughed in the right places, sat solemn in the serious moments.

The only work not previously reviewed in these columns was Heda Oren's *Walkie Talkie* (music: Moshe Kilon) — a charmingly clownish piece which showed we do not need to import all our humour.

KAJ LOTHMAN, who directs a dance studio in Haifa and also teaches in Beersheba, would like regional companies in these areas. He says there is not enough artistic outlet for the dancers, from the schools. "I should like to see Israel dance like in the United States. Dancers still flock to New York but there are regional companies too." About his dance school in Haifa he says that the municipality has been very good, but he points out that municipal and state help must be given also to companies. "They cannot manage on private funds," he says.

Lothman, formerly a principal of the Royal Swedish Ballet and partner all over the world to the British ballerina Beryl Grey, came to Israel several years ago, with Lia Schubert, to start a studio in Haifa. She left recently. He has stayed — but he gave up dancing before that. "I didn't want to be a papa dancing a prince," he has said.

Though himself trained in the Vaganova and Cecchetti schools, he has no preference about methods — except good ones. The important thing is the approach. "Here in Israel we do a lot of R.A.D. (Royal Academy of Dancing, London) syllabus, and whether it is good or bad depends on the teacher. If the teaching is bad, it doesn't matter what the method is," he says.

He is thrilled by the experience in Beersheba in recent years. "In the past it wasn't a centre of dance, but there is a devoted director there now, Elisa Wolf, and she gets the boys to dance." What is gratifying is that so many from oriental communities are beginning to understand the value of the discipline of dance, not only as artistic outlet but also from the athletic point of view.

In his class in Beersheba, he has eight boys, an exceptional number in Israel. "And if parents thought their children could earn like Baryshnikov, they would be even more ready to let their sons dance." The trouble here is that after several years of training, boys go into the army, and afterwards it takes years to get back into form.

SEVERAL PEOPLE have expressed concern to me about the resignation of the Batsheva Company's artistic director, Moshe Romano, reported in these columns last week. In him, the company at last had an Israeli director, the first since its earliest years in the 1960's. Other companies — the Israel Ballet, Bat-Dor, Kibbutz, Kol Demama, Inbal — have had the same directors since their founding, but the Batsheva Company has gone through several changes. The causes should be thoroughly investigated within the organization.□

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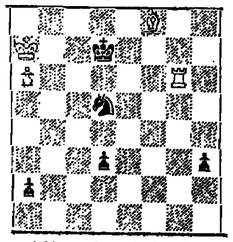

White to play and win (4-5)

SOLUTIONS. Problem No.3098 (Chulkov). 1.Ne4! Qe1 2.Rd1! 2.—Kf1 3.Qa6x; 1.—Rg8 2.Rf2; 1.—Kf1 2.Qf6.

NATIONAL TEAM CHAMPIONSHIP 1983

A RECORD NUMBER of 200 teams have registered for the 1983 National Team Championship. The 10 teams of the First Division are: 1. Tel Aviv Youth Centre I; 2. TA Youth Centre II; 3. Ramat Gan Hapoel; 4. Hasharon/Herzliya Hapoel; 5. Tel Aviv University ASA; 6. Jerusalem ASA I; 7. Beersheba Chess Club (title holders 1981, 1982); 8. Kiryat Sprinzak Hapoel; 9. Haifa Technion ASA; 10. Rishon Lezion Feldklein Hapoel.

The ten teams of the Second Division: 1. Rishon Lezion Hapoel; 2. Netanya Elitzur; 3. Petah Tikva Moshe Hapoel; 4. Rehovot Hapoel; 5. Hadera Hapoel; 6. Kiryat Ata Hapoel; 7. Beersheba Chess Club II; 8. Jerusalem Rubinstein; 9. Ramat Gan Hapoel II; 10. Haifa Maccabi-Lasker. Maccabi entered the chess field last year and have at present three teams in the NTC — Haifa Maccabi-Lasker and Tel Aviv Maccabi-Reti. The first round will be held on Saturday, January 1, 1983.

LUCERNE 1982

FRANCE created a major sensation by routing Poland 3½-½ in the 7th round. In the preliminary seedings, France was rated 25th, while Poland was rated 15th. The best game of the meet was the following one.

ADAMSKI — Poland
D. ROOS — France

1.Nf3 Nf6 2.c4 g6 3.Nc3 d5 4.Qa4 c6 5.cd5 Nd5 6.d4 Bg7 7.e4 Nc3 8.bc3 0-0 9.Be3 Nd7 10.Rd1 b5 11 Qa3 Nb6 12.Be2 Be6 13.Nd2 Qd6 14.Qd6 ed6 15.a3 f5 16.f3 d5 17.ef5 Bf5 18.Kf2 Rae8 19.Ra1 Na4 20.Rhc1 Re3! 21.Ke3 Re8 22.Kf2 Nc3 23.Bf1 Bd4 24.Kg3 Ne2 25.Be2 Re2 26.Nb3 Be5 27.f4 Ba1 28.Na1 Ra2 29.Kh4 Rg2 30.h3 Bd7 31.Nb3 h6 32.Nc5 Be8 33.Ne6 Bd7 34.a4 d3 35.ab5 d2 36.Ra1 cb5 37.Rd1 Bf7. White resigns.

THE HOLLAND-AUSTRIA

meet produced the following nice miniatures.

HOLZL — Austria
TIMMAN — Holland

1.Nf3 Nf6 2.c4 b6 3.g3 Bb7 4.Bg2 g6 5.d4 c5 6.d5 b5 7.b3 bc4 8.bc4 Nd5! 9.cd5 Bg7 10.Qd2 Ba1 11.0-0 Qb6 12.Na3 Bg7 13.e4 d6 14.h4 Ba6 15.Re1 Nd7 16.h5 Qb4 17.Qf4 Ne5. White resigns.

Van der WIEL — Holland
DANNER — Austria

1.e4 c5 2.Nf3 d6 3.d4 cd4 4.Nd4 Nf6 5.Nc3 a6 6.Bg5 Nbd7 7.f4 Qb6 8.Qd2 Qb2 9.Rb1 Qa3 10.Bf6 gf6 11.Nd5 Rb8 12.Rb3 Qa2 13.Qb4 a5 14.Qc3 e6 15.Bb5 a4 16.Qc7 ed5 17. Qb8 Kd8 18.Bd7 Kd7 19.Rb7. Black resigns.

CHINA proved in Lucerne that she is moving up fast in the chess world. In the 5th round, the Chinese beat Rumania 3-1, and IGN Florin Gheorghiu was mated on the first rank.

GHEORGHIU — Rumania
LIU — China

1.d4 Nf6 2.c4 c5 3.d5 e6 4.Nc3 ed5 5.cd5 d6 6.Nf3 g6 7.Nd2 Nbd7 8.e4 Bg7 9.Be2 0-0 10.0-0 Re8 11.a4 Ne5 12.Re1 a6 13.f4 Neg4 14.Bf3 h5 15.Nc4 Ne4 16.Re4 Bd4 17.Rd4 cd4 18.Ne4 Qh4 19.Ncd6 Qh2 20.Kf1 Bf5 21.Nf5 gf5 22.Nf2 d3 23.Qd3 h4 24.Qf5 Qg1. White resigns.

ENDGAME FINESSE

White — Ke6; Bb4; Pf5.. (3). Black — Kd8; Bd4; Pf6. (3). White on his move wins, Black on his move draws.

a) 1.Kf7! Kd7 2.Be7 Bc3 3.Bf6 Be1 4.Bg5 Bc3 5.Kg6! and Black is helpless against the threat Bg5-h6-g7 and f5-f6, with a theoretically won position.

b) 1. — Ke8 2.Be7 Be3 3.Bf6 Bd2 4.Bh4 Bc3, draw; Black can achieve the draw also by playing 4. — Kf8 5.f6 Bh6! 6.Bf2 Kg8! 7.Bc5 Kh7, draw. (Study by Y. Averbakh, 1954).

White — Kc2; Ne2; Pb4, c3, g3, h3. (6). Black — Kc4; Be3; Pd5, e4, g5, h4. (6). Black to play.

1.— g4! 2.gh gh 3.Ng3 Bf2 4.Nf5 d4. White resigns. (Runnbi-Arnesson, correspondence game, 1980.)

White — Kf4; Rg2; Pe5, f3. (4). Black — Kh7; Ra1; Pa2, e6, f7. (5). Black to play.

1.— Kh7 2.Rh2 (2.Kg4 f6!) 2.—Kg7 3.Rg2 Kf8 4.Rb2 f6! 5.ef Kf7 6.Rg2 Kf6 7.Kg3 e5! 8.Kh2 (8.Kg4 Kg6 9.Kh3 Kf5 10.Kg3 Kg5, and Black wins). 8.— Rh1 9.Kh1 a1Q 10.Kh2 Qf1, and Black won. (Corral Blanco-Engel, Groningen, 1981/82).

ART OF ATTACK

White — Kg1; Qb3; Ra1, Rf1; Be2, Be3; Pa3, c3, d5, f2, g2, h2. (12). Black — Kg8; Qe7; Ra8, Rf8; Bc8, Bd6; Pa7, b7, c5, f5, g7, h6. (12) Black to play.

1. — Qe5! (1. — f4? 2.Bc5! Bc5 3.d6, and wins) 2.g3 f4 3.gf Rf4 4.Bf4 Qf4 5.Kg2 Qh2 6.Kf3 Qh3 7.Ke4 Bf5x. (Kostia-Alexandrescu, Rumania, 1949).

COUP DE GRACE

White — Kg2; Qc7; Rg1; Be3; Ng3; Pa2, f4, h3. (8). Black — Kh7; Qe7; Rd3; Bb4, Bd5; Pa7, b6, e4, e6, f5, h6. (11).

1.Nh5!! and Black resigned. If 1. — Qc7 then 2.Nf6 Kh8 3.Rg8x. (Kaminsky-Kudrjavtzev, USSR, 1981).

THE WONDERING KING

White — Kh1; Qh2; Ra1, Rf1; Bc1, Bg4; Ng3; Pa2, b2, d5, e4. (11). Black — Kg8; Qb6; Rb8, Re8; Be5; Nd3; Pa7, b4, c4, d6, f7, g6. (12). 1.Rf7! Kf7 2.Qh7 Bg7 (2.— Kf6 3.Bh6 Rb7 4.Nh5). 3.Bh6 Rg8 4.Be6 Kf6 5.Nh5! Ke5 6.Bg7 Rg7 7.Qg7 ke4 8.Nf6 Kf3 9.Bg4 Kf2 10.Qh6! Qd4 11.Qd2. Black resigns. (Brioni-Froisch, Groningen, 1981/82). □

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MUSIC & MUSICIANS
Yohanan Boehm

IT IS a rare treat when an older Israeli composer offers a new full-scale work. Haim Alexander's "Piano Concerto," written this year on commission from the Tel Aviv Foundation for the Israel Chamber Orchestra, will be premiered by pianist Michael Boguslavsky and the IChO under its conductor Uri Segal in Haifa (December 28), Tel Aviv (December 29), and, finally, in Jerusalem (January 4).

Although Alexander has been composing steadily, this is his first major work after a long period of smaller compositions. Until he retired last year from his time-consuming teaching job at the Rubin Academy in Jerusalem he apparently did not have enough time for his own projects, though he did manage to write a major book on *Improvisation* for a publisher in Germany, and to compose some song cycles and occasional works.

Alexander, born in 1915, immigrated from Berlin in 1936 with the first group who had students' certificates from the *Palestine Conservatoire of Music*. His exposure in Berlin to the liberal tradition of liturgical music in synagogues and choral practices stood him in good stead later on.

His gift of improvisation helped him to become absorbed quickly in the new society. For years he played jazz and popular tunes and became a popular figure in the entertainment world of the day. The real Alexander, however, is a scholarly composer, analyzing and studying every possible school or trend. He was also a most conscientious teacher until his retirement.

IN MORE than 45 years in Israel he has garnered many prizes and awards in recognition of his role on our cultural scene. His "Vekibatzti Etchem" was chosen to be sung by all participating choirs at the First Zimriah in 1952, as was his "Lema'an Tzion" for the Second Choir Gathering in 1955.

He won the Engel Prize in 1956 and the Akum Prize in 1980; his "Artza" Symphonic Overture has been performed by the IPO and the Kol Israel Orchestra. He transcribed some 200 melodies of Oriental Jewry recorded at the Hebrew University Phonotheque. He wrote music to poems by Nathan Zach and Yonathan Gefen and fulfilled commissions from American communities for liturgical music. All these are but a few of his activities.

For his farewell party last year, he wrote the "Jerusalem Scat Boogie," an *a capella* piece full of humour and funny quotations, bringing to the fore his dry sense of humour. Anyone present at the occasional sessions when he improvised on a given musical subject would hardly suspect he had a serious approach to music and his profession.

HE HAS tried out all techniques. Several visits to German avant-garde seminars in the late Fifties and early Sixties introduced him to a world of sounds and attitudes which he tried to incorporate into his own work but eventually eschewed. His contention that we have not yet exhausted the possibilities of the tonal system is supported by his own writing.

Though he has composed many works with Israeli subjects and has written music to Hebrew poems, he considers the local atmosphere as only a subconscious element in his composition. Apparently, his experiments with "local colour" have not completely satisfied him, and he is still searching for an indigenous musical idiom.

The "Piano Concerto" before us offers proof of his unflagging efforts to write music without a preconceived label or predetermined adherence to any school. The 20-minute concerto — in the very capable hands of Michael Boguslavsky — should testify to the unweakened professional capacity of Jerusalemite Haim Alexander and should again affirm the honourable position he occupies among Israeli composers of the older generation.

(This is the third of a series on Israeli composers.)

IN THE REALM of cultural centres in Israel, Kfar Sava has in recent years achieved a fine reputation, drawing theatre chamber music, orchestral groups and ensembles to its Yad Lebanim Sapir Cultural Centre in ever-growing measure. The beautifully appointed 800-seat hall has excellent acoustics; another auditorium of 350 seats offers a pleasant venue for smaller events.

The final concert of the National Youth Band, crowning a five-day seminar held at Hadassim under the conductorship of George Wilson from the U.S., gave me a welcome opportunity to visit Kfar Sava.

For some years now, MATAN (an acronym for the Project for Culture and Art for Youth,) has organized training seminars for young band musicians, teachers and conductors, during holidays and in summer. Both local conductors and outstanding personalities in this field from the U.S. are invited. All this activity has already led to a remarkable rise in training and performance standards for the younger generation of wind instrument players in Israel.

The National Youth Band is selected by a panel of experts which every year must find replacements for those leaving their groups to join the army. The goal is to have not only the very best players, but also to include members from outlying places or isolated groups so that after making contact with their colleagues they can bring what they have learned back to their own organization and communities.

This year no fewer tha 25 locations were represented, from Dimona to Safed. Many of the 94 players came from Beersheba, Rehovot and Nahariya, with Jerusalem, Acre and Haifa close runners-up.

THE FINAL concert, conducted by George Wilson and Israeli Ricardo Futuransky, included quite sophisticated music: Vaughan-Williams, J.S. Bach, Bartok, as well as some marches, and — as a tribute to Hanukka — a selection of festival songs arranged by Yitzhak Graziani, the chief conductor of the Tzahal Band. People with a prejudice against wind bands, which remind them of fire-fighters and village bands with their brassy and rather crude sonorities, can't help but notice the "new sound" — velvety smooth, soft and rich, with no oppressive decibels; a "real concert," in short.

MATAN is a joint undertaking of the Ministry of Education and Culture, the Community Centres Association, "Art for the People" and the Music Foundation in the U.S. Kfar Sava Mayor Yitzhak Wald offered his patronage and put the beautiful facilities at the disposal of the organizers, and the National Organization of Wind Ensembles and Orchestras cooperated fully.

Standards have risen so much, and demands to join the National Band have grown to such dimensions, that a Junior National Band has been formed to give more young players the opportunity to perform and learn together, and to prepare players to replace National Band members who join the army. Both bands performed separately, and in the end joined forces, crowding the stage with youths and shining instruments, and making music most enjoyably.

RICARDO FUTURANSKY, originally from South America, has for many years been a missionary of band instruction and direction in the Ashdod area. George Wilson, invited by the Music Foundation of the U.S. to lead this seminar, is an old master of the craft. In 1928, as a college student, he attended the Summer Music Camp at Interlochen, Michigan, in its second year of existence.

He returned to this highly reputed institution as a teacher each summer for the following 25 years until, in 1957, he joined the staff full time, eventually becoming vice president and musical director of the institution until his retirement a few years ago.

He has been a consultant for the formation of similar camps in the Philippines, in Japan and other locations in the U.S., but thinks that here in Israel, we have the potential and conditions for a year-round educational facility.

He easily overcame the initial unruliness of our young musicians as he is a warm father figure, with much experience in handling young people and great love for the growing generation of potential musicians. He quickly came to appreciate the Israelis' eagerness to learn and make music; the parting of ways, at the end of the concert and the camp, was quite emotional, on both sides. □

his Week in Israel·The Leading

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Exhibitions
1. Jewish Life in the Golden Age of Amsterdam 1592—1796.
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Events
1. "Comparison between Jewish and Moslem Holy Men in Morocco"
Lecturer: Prof. Noam Stillman
Third lecture in the series: "Questions in the History of the Jews of North Africa" (in cooperation with the Chaim Rosenberg School for Jewish Studies, Tel Aviv University). In Hebrew.
Board Room, Sunday, December 26th, 1982, at 6.00 pm
2. "Pioneers from America"
Symposium on North American Zionism, to mark fifty years of Aliyah from the United States. In English.
In the Chair: Amnon Hadari; Lecturer: Simcha Dinitz; Participants (representatives of pioneer youth movements): David Twersky, Abraham Stein, Yona Yanai.
B'nai Zion Auditorium, Tuesday, December 28th, 1982, at 7.30 pm.
3. "Aliyah Activists in the U.S.S.R."
A study evening to mark the publication of the book "Exodus from Russia" by Kandel Felix. In Hebrew. In cooperation with the Israel Public Council for Soviet Jewry.
Participants: Prof. Arieh Harel, Ruth Bar-On, Avital Scharansky.
Readings: Miriam Zohar.
B'nai Zion Auditorium, Wednesday, December 29th, 1982, at 8.00 pm.

Exhibitions on Tour
1. Libya: An Extinct Jewish Community — Auditorium, Acre.
2. The Wonderful Island of Djerba — Hazor Hagilit.
3. Synagogues in 19th Century Germany — Mussum, Naharlya.
4. Scrolls of Fire — Matnas, Maoz Zion.
5. Manchester: Photos from a Jewish Community Album — Matnas, Kiryat Melachi.
6. A Century of Zionist Immigration to Eretz Israel — Binyanay Ha'ummah, Jerusalem.

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A story-teller and his message

Edward Grossman

PALESTINIAN theatre these days begins and ends with productions of Francois Abu Salem's "El-Hakawati" (Story-teller) troupe.

The El-Hakawati productions — vivid affairs that constantly cross the border into grotesquerie — are offered both locally and abroad, and depending on where they are staged they seem to have different aims. Locally, their purpose seems to be to startle, shake up, encourage and rouse an almost exclusively Arab audience. Abroad, the purpose is to show that the Palestinians under occupation have their own culture and so deserve various kinds of consideration.

Especially when staging his plays at home, Abu Salem has his work cut out for him. His biggest problem isn't with the Israeli censor, though the censor has been known to drag his feet before approving scripts. And Abu Salem can also usually find a hall, if he isn't choosy — one evening recently his current production was put on to an audience of Galilee youngsters and Rakah intellectuals in the run-down, drafty Gan Eden cinema in Acre.

PERHAPS the main problem Abu Salem has had to deal with is the fact that although there might be a specifically Palestinian culture, there is no tradition of Arab theatre. His answer to this has been to take elements of local folk culture and of Arabic literature and try to use them with a didactic and dramatic point in sketches whose style is influenced by Brecht and by *commedia dell'arte*.

El-Hakawati's current production, *The 1001 Nights in the Meat Market*, is a more ambitious yet easily recognizable version of the sort of thing the company has been doing for the last few years. As its name suggests, the show takes its form and some of its references from the myth of the tales of Scheherazade. One reason Abu Salem chose to hark back to the classic myth is that every Arab knows it, and Abu Salem wants his work to be accessible. Those in his audience who have seen his previous plays are also more able to absorb this one since though technically ambitious, it obviously carries on from where El-Hakawati's last production, *Mahjoob Mahjoob*, left off.

The 1001 Nights employs a larger stage, fancier costumes, and even tries some multi-media business with a slide projector. Some of these innovations come off successfully, others less so. But they aren't the essence here. What is more important is that, as in *Mahjoob Mahjoob*, the hero of the piece is again a young Palestinian, man-in-the-street, dumb but clever, gullible and rebellious. The actor who plays young Nassour now, Adnan Tarabsheh, also played Mahjoob last year. Again the Palestinian society he is caught in is shown to be twisted out of the shape by occupation, superstition, collaboration, vainglory and self-pity. Again the theatrical style which insists on all this and puts it across depends on mugging, acrobatics, chanting and screeching.

Yet *The 1001 Nights in the Meat Market* is an improvement over *Mahjoob Mahjoob*. It achieves this fitfully in the realm of the technical and dramatic — *Mahjoob Mahjoob* was simpler and held together better as theatre — and consistently in the story-line. While the hero only began rebelling in the last scenes, in *The 1001 Nights* his rebellion, at first accidental, comes before the intermission and leads to a much more explicit fight with the enemy, about whose identity there can be no doubt. He is described in an early speech as "the Hakem, a military governor, a modern man (who) has moved us aside and... installed himself."

THE HAKEM, this "magician governor" played by Radi Shahadeh in sinister silvery-black makeup, is meant to project menace and to embody evil, at least so far as any character can in a theatrical world where all the characters are more or less grotesque. About the Hakem and his magic there is not meant to be, at any rate, any of the ambiguity hanging over the Arab characters. Nassour, his grandparents and girlfriend and the people of his village, are not only twisted by their history and circumstances. They are also capable of mutual help, determination and good humour. They are crippled, but unlike the Palestinians in *Mahjoob*, they are not longer clearly their own worst enemies.

True, the dawn breaks and the story-teller is silenced before Nassour can make much of his rebellion against the true enemy. Nassour fails, too, in his search for an older person to teach and guide him. And yet he has — to the great applause of the Acre audience — downed the Hakem briefly with an accidental stone to the forehead. Nassour's grandmother, meanwhile, ridiculous as she sometimes sounds, has made a not entirely unconvincing case for the magical powers of flying carpets as opposed to laser beams. In one of the last scenes, Nassour stands sturdily on the stage, cutting nearly the kind of cliched revolutionary figure Abu Salem steers clear of, and waves an inidentifiable flag almost inciteful ly.

On the whole, the response of the Acre audience to *The 1001 Nights*, though attentive and appreciative, was less noisily enthusiastic and seemed less knowing than that of an audience in East Jerusalem last year to *Mahjoob*. Perhaps most of the Acre audience isn't as sophisticated and as politically primed as the Jerusalem one. Perhaps the current El-Hakawati production, while easier on the Palestinians, is harder to follow dramatically in spite of its classic Arab form.

Or perhaps this year's destruction of the PLO in Lebanon, while not changing anything in the daily round of Arabs in Israel and the West Bank, has again stunned that part of the population which in every generation pins some hope on politics and armed struggle. Abu Salem, off-stage, says that the events of the summer need not necessarily be judged a defeat for the PLO and the Palestinians. Still, it seems that the main question is whether or not any play of his can boost the morale of his local Arab audience.

As for putting on *The 1001 Nights in the Meat Market* for a Jewish Israeli audience, the director says this might be done soon in Haifa or Tel Aviv. It depends on the outcome of talks with several Israeli companies, and especially on whether the members of El-Hakawati are convinced that they can perform before Jews without damaging their reputation among their own people. Abu Salem doesn't want to be perceived as peddling folklore to the enemy, and he is aware of the danger of what American radicals used to call a comparatively-liberal society's "repressive tolerance."

If, however, the negotiations end well, and if Abu Salem and his actors, actresses and musicians decide that to invade Tel Aviv or Haifa is worthwhile, Jewish audiences will have a chance to see some theatre which should be seen. □

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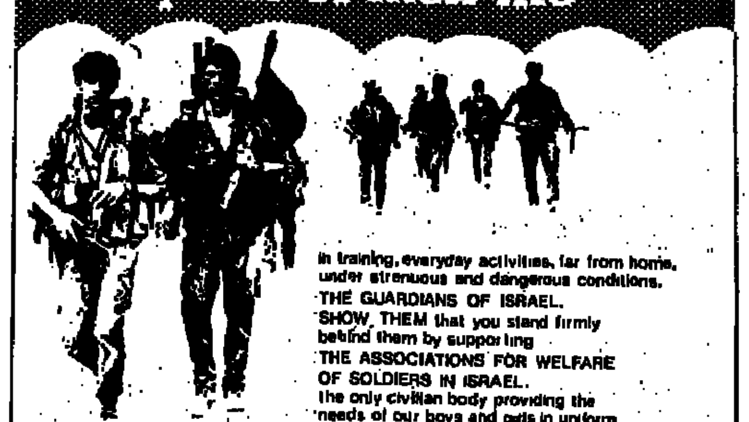

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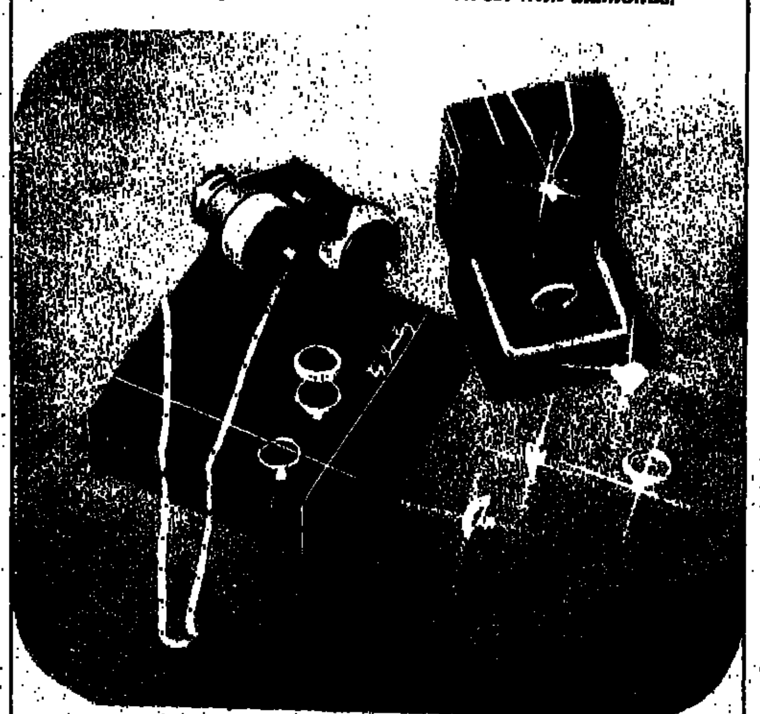

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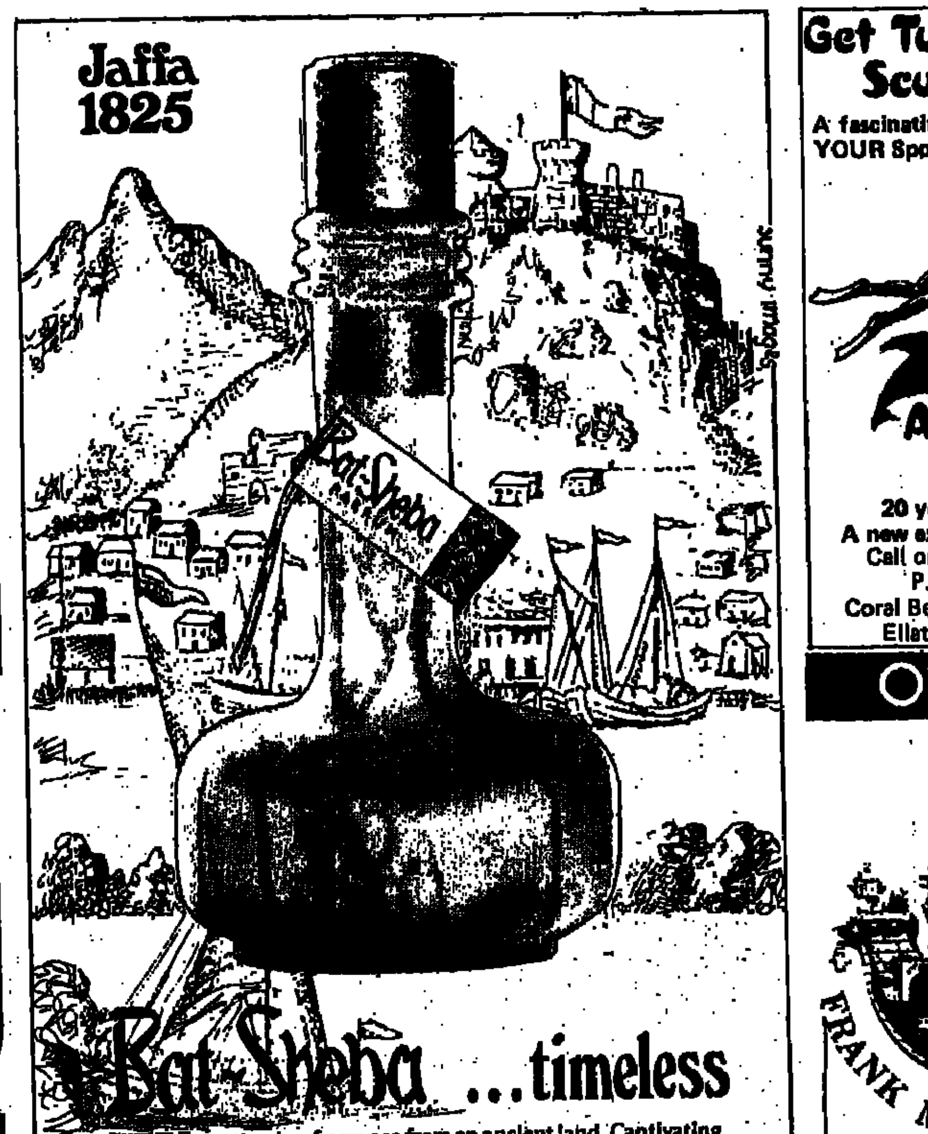

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Architecture into art

Gil Goldfine

ZVI HECKER is an architect who, in past exhibitions, has promoted his environmental ideas into explanatory drawings and bronze sculptures. In both cases the images he pronounced were controlled by the tetrahedron as a building module.

Now, the solid geometric module used as the prima pictorial element has been replaced by an independent, fluid, painterly abstraction. The works are all in mixed-media on paper, vertically composed — and all designed in a similar fashion. Using three levels, the picture base shows combined Islamic architectural motifs (calligraphic script, filigree screens, arches, arabesques, vaulting and geometric designs) on top on which Hecker freely brushes toned washes while following several contours of the printed Islamic themes. The third level, the strongest, is a flurry of full-spectrum colour that covers the first two layers with heavy pigment and sharp, opaque hues that seem to battle for visual supremacy. Hecker controls his "action" painting by preserving the architectural essence of his trade. Planular shapes, drawn in perspective and made to look like renderings of soaring skyscrapers, become flattened façades with linear outlines that elucidate and embellish the Islamic backdrop.

Hecker's approach is an attempt to marry opposites. But whatever he does as a fine artist he always maintains a crispness and clarity. In the current works, for all the bravado and "self-expression," the vertical and horizontal lines are sound and sure, punctuated and calculated to hold the free strokes and sharp angles in tow. As long as Hecker retains the "constructive" undercurrents, his work will continue to be archetectonic by nature and never reach out for a purity of its own. But in this show, Hecker has made a move towards achieving that goal. (Julie M. Gallery, 7 Glikson, Tel Aviv).

SKILLED metal reliefs accompanied by schematic drawings created last year by **Gabi Benjano** were good enough to justify further development and investigation. Unfortunately, Benjano has jumped, once again, towards yet another romance, this time with collage, abandoning previous achievements of an individual character by the wayside.

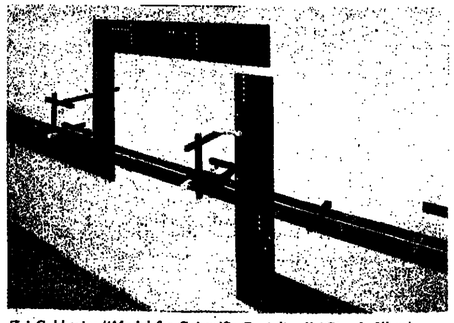
This seems to be a Benjano pattern: good ideas plagued by little staying power. His current work is standard by any measure, bordering on student-level exercises. Glossy and painted paper, newsprint and cut typographical arrangements are scissored, torn, highlighted by charcoal lines and pasted onto neutral craft-paper backing.

Ironically enough, Benjano's most successful works in this show are some charcoal drawings (not collage), the image-content of which is derived from both Cubist and Chinese art. Flat planed shapes overlap and inter-slice to create flattened non-objective volumes. The visual translation from solid state to line and shape is effective; and a lot more studious than the fanciful collages. (Argaman Gallery, Dizengoff Center, Tel Aviv). Till Jan. 7.

FANTASY quite often sits around a short corner from reality. But what may be bizarre for one, is merely awkward for another; and uninteresting for a third. **Yitzchak Ben-Arieh's** photographs are prearranged fantasies. Trumped-up dreams, they are compiled from several contrasting images into one conceptual frame. The scenarios are not formulated on particular Freudian themes, nor are they aggressive episodes or reminders of frustration. The intention is to prepare a situation that is neutral, yet with enough power to interest the viewer and spark a need to interpret.

The female nude plays an important role in Ben Arieh's photos as do elements of impending danger: threatening stormy skies, mutilated birds, isolated humans, etc. To this dark strain is added a dark range of grey tones and several darkroom techniques used to hone the dream effect and make them even more curious. Using enlargements from several different negatives, Ben-Arieh alters proportion, programmes montage and uses solarization and photogram in addition to sandwich techniques to create highlights and shadows of an eerie character. Ben-Arieh's photos are first-class for what they are: literary episodes, planned and conducted to motivate, not record. (Shai Danon Gallery, 42 Frug, Tel Aviv). Till Dec. 28. □

Zvi Hecker: mixed-media painting (Julie M., Tel Aviv).



Zvi Goldstein: "Model for Scientific Socialism" (Gimel, J'lem).

Brief encounters

Meir Ronnen

"DESERT Encounters" is the joint title of two shows that have very little to do with each other. **Klaus-Otto Hundt** (b. Alsace '44) is a freelance photographer with a degree in agriculture, now settled in Beersheba and who first came to Israel as a kibbutz volunteer. His colour photographs are striking if not very subtle, making the most of natural contrasts (sand against mud-scale, crops against the desert, vegetation against mineral forms, shadow against windblown forms etc.). He has a fine eye for the rhythm of things large and small, but works best with small-scale closeups. His work has been seen before at this venue and at the Haifa University Gallery.

Yehudit Mayer is a veteran Israeli ceramicist whose work is found in the Knesset and in many hotels and banks. Those on show here resemble both jars and sculptures, but the resemblance is largely superficial. I confess to an allergy to ceramics of a largely decorative nature. And I can't for the life of me understand why Mayer qualifies for exhibition at this venue. Has this non-profit gallery run out of genuinely new artists? If so, it should change its name. (Jerusalem Theatre Gallery For New Artists). Till Jan. 8.

JACOB PINS' chief claims to fame are his four-decade reputation as a woodcut artist and Far East art collector. Pins has increasingly turned to painting landscapes and figure studies in a bold posterish style, both in colour and simplicity of form and image. The results are striking but oversweet, while the faces and figures in his group compositions read only as descriptive figurative elements rather than as defined forms related to each other by some organic means. Pins is better with his roof-top scenes in which the warm harmonious colour unites the pattern. (Alon Gallery, cn. 51 Pulmach, J'lem).

Jacob Pins: painting (Alon Gallery, Jerusalem).

ZVI GOLDSTEIN, in yet another attempt to convince us that we need a utopian political outlook in order to redefine aesthetic aims, presents us with a "Model for Scientific Socialism" that looks like an assembly line in a Bauhaus carpentry shop, backed with a counterpoint of computer pattern dots arranged on the wall behind it. As the parameters and equations for the reading of the model are not given (I suspect there aren't any) the entire exercise seems as futile as Goldstein's previous efforts. This one could just as well be entitled "Capitalist Model T Assembly Line Seen In the Light of Contemporary Robotics." Goldstein's "model" is nicely done in a pastiche of Bauhaus-De Stijl constructivism, but it gets in the way of the written (and obtuse) message which accompanies this show. But then perhaps the "model" is his only hope of getting anyone to read the message. (Gallery Gimel, Shlomo Hamelech, J'lem). Till Jan. 5.

A SUCCESSFUL Jerusalem gallery that once also doubled as a teahouse has now reopened in conjunction with a fully fledged restaurant; this will therefore have to be not only the first, but the last note on it we will be able to publish. As previously announced, the art pages of *The Post* rarely afford sufficient space to cover all of the numerous exhibitions at Israel's many museums and professional art galleries; *The Post* has long ruled out coverage of shows held in community centres, hotels, libraries, private homes, studios. This gallery, though offering professional standards, does not offer the visitor comfortable viewing, for the works on the walls can be scrutinised only over the heads of those enjoying a meal, an uncomfortable situation for both viewer and diner.

All that said, I can report that this "inaugural" offers delightful watercolours and collage paintings by **Louise Schatz**, and abstract-expressionist works on paper, of great charm by **John Byle**. Chiefly using oil pastels, Byle generates elegance and force. Bringing up the rear are some cleverly handled watercolours by **Hedva Harechi**.

I. Ben Arieh: photograph (Danon Gallery, Tel Aviv).

Klaus-Otto Hundt: photograph (J'lem Theatre Gallery).

(The Little Gallery, 10 Bezalel, J'lem). Till Dec. 16.

IN OUR issue of December 3, in my review of an exhibition of paintings on paper by **Meri Dotan** at the Debel Gallery, I suggested that the deep-colour papers she employs may prove fugitive in colour over a period of time and thus change the aspect of the work. The rate of change in any colour paper is dependent on the form of manufacture as well as conditions of storage and display. Some deep-colour papers show changes within a year, others after only five or ten. Meri Dotan has written to me to say that she has used only Fabriano paper, made in Italy, for the last eight years; and that she has not detected any changes in colour. □

Shows in Haifa

CONTEMPORARY ITALIAN GRAPHICS have been divided among various centres and this show gives an entirely different idea of the situation than that presented at the previous recent one on the same subject. Then we saw high abstraction based on the coordination of areas. Now we have a much freer approach, both in style and content, by artists too young to have personally participated in World War II (a few have already had one man shows in Haifa). In Capotondi's abstracts, the black and white exploding outwards, the pink gathering into a rose shape, echoes of futurism's dynamism may be detected. Usually, however, abstraction is more peaceful, e.g. Ricci's plant stems, in hand-coloured lithographs, are formed into quite attractive designs; or Celiberti, who inserts faces into what may be leaves (is this the latest gimmick in expressionism?), although his black print punctuated by white squares may be one of his prison memories (the absence of names and numbers on the frames is annoying). Social themes turn up. Franscione introduces set symbolic compositions which appear to represent workers, war, revolution, settled government etc., while Reggiani's lithograph group of distraught but controlled women, perhaps emanates from his "Sacco/Vanzetti" series. (Italian Cultural Centre, Haifa.)

KOBY ZAID shows graphics, tempera and oils. Zaid is first and foremost a competent etcher and draughtsman who appeals to a public uninterested in current art fashions. His graphics are devoted to reconstructed old family groups which are not badly done, clean work on a white background; and, still better, those of women as single subjects. In the same period but out of date taste, efficient drawings of classic ruins accompany various ornaments. (Beit Abba Khoushy, Haifa.)

KURT KALISCH'S present exhibition follows naturally from last year's at this venue. Both acrylics and pastels reveal a post-impressionism in that the axis runs down from the top of the canvas. His subjects are again chiefly Swiss landscapes, e.g. like "Rocks and Clouds" admirably suited to show up this characteristic; and urban scapes, from "New York" skyscrapers and "Cathedral" pinnacles. See how in the pastel "Lost Wadi," the rushing water expresses its flow through the judicious placing of stones and other obstacles trying to impede movement (The Auditorium, Haifa).

NIRA SCHWARTZ, is already known to the Haifa public for her canvas prints (on the Japanese model, which she studied in that coun(ry). "Trees" (seemingly stencilled work) is the nearest to a typical Japanese landscape print. "David's Harp" obviously comes from herself; a red haired musician framed within a belt representing an imaginary harp. The white subjects on black are an interesting group, particularly "Yoked," a three-plane calligraphic bird form. The twin hexagons of "Miniatures," intricately designed, hint at the mystical element often apparent in her work. (Danya Art Gallery, at 7 Nordau St., Hadar Hacarmel, Haifa).

E. HARRIS

THIS WEEK'S EVENTS

THE TEL AVIV MUSEUM

27 SHAUL HAMELECH BLVD. TEL. 257361

December 25-30

NEW EXHIBITIONS

ADOLPH GOTTLIEB (1903-1974) — A RETROSPECTIVE

The most comprehensive retrospective to date of the works of the famous American artist. Adolph Gottlieb, a pioneer of Abstract Expressionism, who worked in New York alongside Pollock, Rothko, Still, Reinhardt Newman, Motherwell and Hofmann in creating one of the most critical turning points in 20th-century art.

The exhibition is circulated under the auspices of the Adolph and Esther Gottlieb Foundation, New York, and supported by grants from Bank Leumi Le-Israel and the America-Israel Cultural Foundation. Carriers of the exhibition — El Al Israel Airlines

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CONTINUING EXHIBITIONS

CITY AND ART

DIZENGOFF HOUSE

TEL AVIV — EARLY PHOTOGRAPHS

EAST OR WEST — ARCHITECTURE IN ISRAEL 1920-1933

COLLECTIONS

ISRAEL ART 1960-1980

CLASSICAL ART FROM THE 17th AND 18th CENTURIES

IMPRESSIONISM AND POST-IMPRESSIONISM, TWENTIETH CENTURY ART IN EUROPE AND THE UNITED STATES

ARCHIPENKO: EARLY WORKS (1910-1921)

GALLERY TALK (In Hebrew)

At the exhibition, ADOLPH GOTTLIEB. Saturday, 25.12 at 8 p.m.: Wednesday, 29.12 at 8 p.m.

MUSIC ISRAEL DISCOUNT BANK

THE BARBANT CHAMBER ORCHESTRA (HOLLAND). Soloist: Arielа Talmi, flute. Programme: works by Purcell, Janacek, Stamitz, Hendryk Andriessen, Bloch. Saturday, 25.12, at 8.30 p.m.

THE SOUND OF CHOIRS. Concert No. 3 (Series I). THE CAMERAN SINGERS, conductor: Avnar Itai. Programme: works by Palestrina, Bruckner, Williams, Britten, Schubert, Rossini, Ravel, Seter, and Avni. Sunday, 26.12 at 8.30 p.m. (sold out).

THE SOUND OF CHOIRS. (Series II). Still a few tickets available for Series II on sale at the Museum box office. Tuesday, 28.12 at 8.30 p.m.

AN EVENING OF ELECTRO-ACOUSTIC MUSIC. With Pierre Schaeffer (Paris), founder of electro-acoustic music. In cooperation with the Tel Aviv University, the Tel Aviv Academy of Music and the Embassy of France. Thursday, 30.12 at 8.30 p.m.

SATURDAY FAMILY TEA-TIME PROGRAMME

CINEMUSIC. The young members of Tzoli Family (Ruth-piano; Natai-violin and Hilai-cello) will perform variations A-B-C op. 1 by Schumann. Also a screening of Lemarisse's film for children The Red Balloon (France, 1956, 40 min., in colour). Saturday, 25.12 at 5.30 p.m.

A PORTRAIT OF AN ISRAELI CINEMATOGRAPHER, DANI WACKSMAN, Director of 'Hamsin'

Screening of his short films: My Father (1975, in colour, 14 min.), Elvira (1977, b&w, 20 min.) excerpts from Transit and more. After the screening, an encounter with Dani Wacksman. Monday, 27.12, at 9 p.m.

CINEMA

OPNAME (In for Treatment, Holland, 1980, colour, 94 min., Dutch with Hebrew and English subtitles) The exciting group work of the Werkteater, the Dutch alternative theatre. The film won the first prize at the Locarno Festival and the 1981 "Italy Prize". Daily, 4.30, 7.15, 9.30 p.m.; Saturday, 7.30, 9.30 p.m.

AFTERNOON ADVENTURES FOR CHILDREN (4 p.m.)

COLOR MIXTURE, Gallery games and workshop, for kindergarten children (aged 4-8 accompanied by adult). Sunday, Tuesday and Thursday: For 1st-2nd graders. Monday: For 3rd-4th graders Wednesday.

All tickets for December kindergarten Adventures are sold out. A few tickets left for 1st-2nd graders (Monday) and for 3rd-4th graders (Wednesday).

VISITING HOURS: Sat 10 a.m.-2 p.m., 7-10 p.m.; Sun.-Thurs. 10 a.m.-10 p.m. Friday closed.

Box Office. Sun.-Thurs. 10 a.m.-10 p.m.; Friday 10 a.m.-1 p.m.; Sat. 7-10 p.m. Art Library: Sun., Mon., Wed., 10 a.m.-4 p.m.; Tue., Thurs., 10 a.m.-1 p.m., 4-8 p.m. The Graphics Study Room: Mon., Tue., Wed., 10 a.m.-1 p.m., or by appointment. Circulating Exhibits (reproductions) Sun.-Thurs. 10 a.m.-1 p.m.; Tues 10 a.m.-1 p.m., 4-7 p.m.

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The exhibition was made possible through the generous assistance of the America-Israel Cultural Foundation.

The Exhibition will close on Saturday, 1.1.83 at 2.00 p.m.

Guided Tours at the Exhibition. Saturday, 25.12 at 11 a.m.; Saturday, 1.1.83, at 11 a.m.

Guided Tours for organized groups: appointments in advance Tel. 299750

Video Films on Theatre Puppets: Sunday-Thursday at 5-7.30 p.m.

Workshops corners for children. Puppet design with the Art Instruction team. Sunday-Thursday at 9 a.m.-12 noon.

PERFORMANCE AT THE EXHIBITION

PETER AND THE WOLF, with Eric's Puppet Company, directed by Yossi Graber. Tuesday, 28.12 at 4 p.m.

Visiting hours:

Sunday-Thursday, 9 a.m.-1 p.m.; 5-8 p.m. Saturday, 10 a.m.-2 p.m. Fridays closed.

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Repeat Performance

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Kol Israel — Music Division in cooperation with YMCA Jerusalem

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THE ISRAEL SINFONIETTA

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Soloist: Uri Pianka, violin

Works by Mozart, Prokofiev, and T. Avni

Saturday, December 25, 1982, 8.30 p.m. YMCA Auditorium

THE BRABENT CHAMBER ORCHESTRA (Holland)

Conductor: Anton Koene

Soloist: Arella Talmi, flute

Works by Mendelssohn, Stamitz, H. Andriessen and Janacek

Sunday, December 26, 1982 8.30 p.m. YMCA Auditorium

Tickets available at Klaim and at the YMCA box office.

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ART GUIDE

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Jerusalem

MUSEUMS

Israel Museum. Exhibitions: Permanent Collection of Judaica, Art and Archaeology; Old Gods and Young Heroes, Pearlman Collection of Maya Ceramics; Toys and Games of the Ancient World (Rockefeller Museum); Touch, children's exhibition; Here and Now: Large exhibition of Israeli art. Special Exhibits: Bezalel, 1906-1929. Islamic Armour (Rockefeller Museum): Igael Tumarkin, Definition of an Olive Tree, environmental assemblage sculpture: Necklace, 19th century Morocco; Model of the Shrine, pottery, ancient Moab, 9th-8th cent. BCE. Small Figurines of Humans, Nahal Oren; Selected objects from the Dayan Collection; Exhibition: Open Eye Design by Sandberg: James Turrell: Two Spaces; Special Exhibit: Jug and Juglet, Middle Canaanite Period II A. Torah Ark Curtain, Germany.

Galerie Vision Nouvelle, Khutzot Hayotzer, Y.S. Hamiache. Original prints by international artists. Tel. 02-819864, 280031.

Jerusalem City Museum — Tower of David — The Citadel. Open daily 8.30 a.m.-4.30 p.m. Multi-screen show (Eng.) Sun.-Thur. 9.00, 11.00 a.m.; 1.00, 3.00 p.m. Nightly (except Friday and Holiday) in French: 7.30 p.m. German: 8.15 p.m. English: 9.00 p.m. Permanent Exhibits: Ethnographic Dolls "Jerusalem Characters."

Yemin Moshe Windmill Permanent Exhibit on life and work of Sir Moses Montefiore, Sun.-Thur. 9 a.m.-4 p.m., Fri., 9 a.m.-1 p.m. Admission free.

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Old Yishuv Court Museum. The life of the Jewish community in the Old City, mid-19th century-World War II. 6 Reh. Or Hahaim, Jewish Quarter Old City. Sun.-Thur., 9 a.m.-4 p.m.

Sir Isaac and Lady Edith Wolfson Museum at Heichal Shlomo: Permanent Exhibition of Judaica. Diorama Room: History of Jewish People. Exhibition of Jewish Ceremonial Art created in silver by Carmel Shabi. Sun.-Thur. 9 a.m.-1 p.m.; Fri., 9 a.m.-12 noon. Tel. 635212.

Tel Aviv

MUSEUMS

Tel Aviv Museum. Exhibitions: Adolph Gottlieb (1903-1974) — A Retrospective; City and Art; Dizengoff House; Tel Aviv, Early Photographs; East or West, Architecture in Israel 1920-1933; Collections: Israeli Art 1960-1980; Classical Art from the 17th and 18th centuries; Impressionism and Post Impressionism, 20th Century Art in Europe and the United States; Archipenko, Early Works (1910-1921).

Visiting Hours: Sat. 10-2; 7-10. Sun.-Thur. 10-10. Fri. closed.

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هكذا من الاصل

Karlinsky

(Left) *Ivry Gitlis.* (Above) *Mehta strikes a pose as Zukerman plays.* (Below) *Stern and Mintz rehearse. Ivry Gitlis.*

Rozanski

...nryk Szeryng. (Below) *Pinhas Zukerman and IPO cellist discuss a point.*

...low) *Thirteen-year-old Shira Ravin, one of Stern's two young partners in the Vivaldi.* (Cen...

Rozanski

Rozanski

Karlinsky

Private life of the papaya

The Post's HELGA DUDMAN meets moshavnik Eitan Eitan, who grows the Jordan Valley's sexiest — and most versatile — crop.

EVEN IN this permissive day and age, the sex life of the papaya — called *papaw* in South Africa, *mamao* in Brazil, *fruta bomba* in Cuba, *lechosa* in Puerto Rico and *melon zapote* in Mexico — is positively amazing.

The staid old *Britannica* notes that "Normally, male and female flowers are produced on separate plants, but hermaphrodite forms are known and all sorts of irregularities in the distribution of the sexes are common; changes in sex may take place."

But the wayward habits of this plant — botanically an herb, but generally considered a tree because of its height, which in its natural tropical habitat may reach 15 metres — are not what make it worth knowing. Its industrial applications are as versatile as its sexual ways: the beer, cheese, wool, pharmaceutical and cosmetics industries use papain, the enzyme contained in the papaya fruit. It is used in chewing gum and toothpastes, as a spot remover, to tan leather and to tenderize meat.

The simplest thing is to eat the papaya, as is widely done in its countries of origin; few fruits have so many virtues (an odd result of its habits). It is low in calories — only about 80 in half of an average fruit — and low in acid, making it good for infants, convalescents and those with digestive problems.

It is very high in vitamin C (four times the daily requirement), with valuable amounts of vitamins B and D, the daily requirement of vitamin A, and helpful doses of potassium and calcium. Papaya plus milk is widely used in diets for ulcers. Many people swear that rubbing papaya pulp on a cut or wound is a remarkable aid to recovery.

Despite its admirable qualities, I would not say that the papaya is tops in taste among all the marvellous fruits we have. It is not, for example, as lusciously sweet and juicy as the mango. But then, there are some people who don't like any exotic fruits.

My weakness for the mango (which is much harder to eat and does not have such a list of miraculous properties) did not keep me from downing two or three papayas when I found myself at the country's largest plantation recently.

It belongs to Eitan Eitan, a third-generation member of Moshava Kinneret, and it is safe to say that he has earned the title of Papaya King of Israel. Certainly he is king of the Papaya Kinneret, the label under which he markets his fruit locally.

Eitan plunged into papaya in July 1981, when he began his first experiments; preparation of the ground had started the year before. Now he has five dunams of papayas, which he terms a "large experimental area." Other farmers at several moshavim are also into papaya, but none on the same scale, and I doubt whether any of the others are as emotionally involved with this "queen of the tropical fruits," as Eitan calls his papaya.

There is another very important difference. Eitan's are the only papayas grown "by the bio-organic method," which means no chemical sprays or weed-killers and no chemical fertilizers, although he has found that large quantities of animal manure help his yield.

Freedom from pesticides and other chemical pollution is of increasing importance to consumers today, and a little blue sticker on every "Papaya Kinneret" proclaims in Hebrew that it is "bio-organic fruit." Nearly all of his output is marketed through the Super-Sol chain here, where the fruit was introduced at a retail price of IS96 per kg. His crop is not large enough yet for export.

EITAN is optimistic, though, because his bio-organic methods produce very good yields. Given the prolific nature of the papaya — 20 to 30 kg. a year from a "good tree" — he is expecting about 50 tons of fruit from his five dunams. When he really gets the hang of it, he thinks he may reach a record of 20 tons of fruit per dunam.

Like all children of the tropics, the papaya matures early and bears fruit during its first year; it grows so quickly you can almost watch its leaves getting bigger. It has the additional advantage of bearing fruit nearly all year round, so that Eitan can ship his produce to market with few interruptions.

He grades his fruit in three sizes, from 400 grams to 1¼ kg. "I could let them grow to two or even five kg., but I don't think that's desirable. A papaya should be eaten in one sitting."

In his experiments to find optimal conditions, Eitan has deviated from the recommendations of the Volcani Institute, which developed and acclimatized the papaya for Israel. Thus, instead of planting 300 plants per dunam, he now has 1,500, proving that when it becomes a Mediterranean type, the papaya likes crowds.

He has also played around with the male-female ratio, and instead of the recommended one male per 25 females, he tried one to 10, and is now at one to 18.

But the sexual identity of papayas, as I have indicated, is a tricky business. There are plants which are strictly male or strictly female (the female flower is prettier), but there is also a male-female, and a female-male. The poor, mixed-up male flower may bear a fruit, but it is not likely to weigh more than 400 grams.

This is not all crystal clear to me, and I badgered Eitan for the information since it was naturally not the angle of most intense interest to him. He told me that many aspects of the papaya's private life have not been thoroughly investigated by scientists, nor is much known about their welfare, specifically the nature of a mysterious disease which Eitan calls "Condition X," which can kill off a whole plantation in quick order.

I can only explain my own prurient interest by the atmosphere of the plantation — glowing translucent green overhead, a sort of jungle ceiling created by Eitan's conditions of productive crowding, and then those pendulant green and orange fruits, shaped exactly like statues of fertility goddesses seen in other lands of our region.

EITAN is a friend and great admirer of Dr. Rose Bilbool, a remarkable woman who has devoted most of her 70 years to a love affair with the papaya. Still working with her papaya in Jericho, where the plant has been cultivated since Mandatory days, Dr. Bilbool, with degrees in biochemistry and pharmacology, has the know-how and the plans to develop a whole range of industrial products from the papaya.

I am familiar with her shampoo, and whenever I send it overseas to friends I am always urgently requested to send another batch. Yet Dr. Bilbool has never had the backing her expertise justifies — despite the fact that Jericho, being beyond the Green Line, should have a magical attraction for the current government's support.

Dr. Bilbool "milks" her papayas

for the latex containing the enzyme papain. This process, Eitan explains, gives the remaining fruit a higher sugar content than it would otherwise have. Still, he says, papayas from Jericho are something of a lottery — a truth which applies not only to fruits and vegetables but to people as well: the plumpest and prettiest are not always the most delicious.

We had an example of this when Eitan and I were rummaging through a carton of papayas on his kitchen table. "You see, I could never sell this one," he said, picking up an unfortunate-looking individual, small and rather rumpled.

"Well, let's eat it then," I said. We each took half, and it was marvellous — much sweeter than the two better-looking ones we'd eaten before. Eitan's younger son had just come home from school, and went right to the refrigerator for his papaya. The older boy, by contrast, will have nothing to do with papayas; he doesn't even like mangoes.

THERE ARE many recipes for cooking with papayas. "Polynesian chicken," for instance, sounds very good (sliced papayas are fried in an orange-honey-and-ginger sauce in which the chicken is baked), as does "papaya flambé" (heat papaya slices in an orange sauce, simmer, then pour warmed brandy over it and flambé before serving).

Recipes, however, are not within my province and I haven't tried these, as I am almost too lazy to eat the fruit the "classic" way, which is with a spurt of lemon juice.

After you have eaten your papaya, you may rub your face with the peel, said to be very good for the complexion. The peel is also good for the gums; a pharmacist I know recommends Dr. Bilbool's face cream as an excellent treatment for bleeding gums. I don't doubt this for an instant; but the nagging non-expert's worry remains, that if it's as good as a meat tenderizer, wouldn't it tenderize the gums, too?

Then there are the seeds, which may be planted by the home gardener, even in indoor pots. First, though, you must squish off the moist little plastic-like "aril," something like that surrounding the pomegranate seed.

The pot must have very good drainage; and the papaya plant is especially sensitive to air pollution.

These and other details on growing papayas at home are from the charming *After-Dinner Gardening Book* by Richard W. Langer (Collier Books, New York) which also deals with mango, pomegranate, sunflower and other kitchen-sink seeds.

And that is not the end of the papaya seed, which I fear takes us back to sex again. An immigrant from Egypt who lives in Kiryat Shmona and is an expert in folk medicine claims that he has had very good results with ground papaya seeds used as a contraceptive. □

Roughnecks and roustabouts

WIM VAN LEER gets an on-the-rig look at offshore oil drilling.

IN NEW YORK, all was gloom and doom under the banner of Reaganomics. Unemployment (in real terms) stood at 12 million. Tractor- and car-plants, textile and paper-mills, blast-furnaces and rolling mills were closing down. Retail figures were taking a dive, dividends were being passed or cut, and the dirge from the boardrooms was being heard in the land.

And here was a chance to visit some optimists.

"It is real horse-racing," said the man, "especially those off-shore wildcatters. This is not your five bucks on the nose variety. To sink 20,000-foot holes amid the howling waves of the Mexican Gulf takes real money, say six to ten million bucks a throw, with statistically speaking an 18 per cent success rate. For that game you have to be brave as Richard the Lion Hearted, as rich as Croesus or as mad as a hatter."

In the wake of the OPEC oil-price heist in 1973, the U.S. started a frantic search for new sources, especially in the relatively shallow waters over the off-shore continental shelf adjoining Louisiana and Texas. It demanded the development of a whole new field of technology. But to a nation that had harnessed nuclear power and put a man on the moon, nothing seemed impossible. In 1955 there were 48 off-shore rigs in operation; by 1982 there were 348, at approximately $250 million per rig.

The modus operandi is as follows: The government offers lease-sales on specific off-shore tracts measuring nine square miles or about 5,000 acres each. Sale is by tender to the highest bidder. The oil companies or speculative drilling consortia call in their exploration specialists to carry out seismographic soundings, plotting the rock strata below to evaluate the chances of success in the light of past experience.

On this basis, they bid for the most promising treats. In a recent tender, Texaco bid $1.5 million on a Californian off-shore lease for which Shell offered $266,000. Not all bookmakers offer the same odds. Land or water around known oil or gas deposits fetch high prices — there are new techniques of well-boring at a slant (side tracking). Exploring areas where no prior record guides the investor is known as "wildcatting," the high-risk pioneering end of an already speculative enterprise.

AND SO, one recent bright and balmy morning I found myself boarding a helicopter of the Ocean Drilling and Exploration Company (ODECO), all set to see for myself. At the controls was Ralph Davis, a black pilot with 6,000 hours of air-time. "In Vietnam I had twice shot the ship from under me. Survival is the game. Yessir!" he informed me. He had to fly me out to the Ocean Champion, some 96 miles out of New Orleans. That name rang a bell, an alarm-bell in fact.

"Any relation of the Ocean Ranger?" I asked.

He nodded. "Sister ship. But don't worry."

The Ocean Ranger capsized in the winter gales of 1980, taking 84 men to the bottom. A matter of ballast-management, if I remember rightly.

We flew over the waterlogged swamplands and bayous dotted with land-based drilling and production rigs, and horsehead-pumps nodding the liquid gold to the surface. There was a lot of helicopter traffic around, servicing the 150-odd rigs off the Louisiana coast. We passed a number of production rigs and P & A's — plug and abandon sites.

"There goes somebody's dough," I hollered against the rotor noise.

"Not mine," laughed Ralph Davis.

After 45 minutes we approached the Ocean Champion and found a helicopter taking off her 650 square metre heliport. I was shown to my bunk in a cabin which I was to share with a company man. "There's just the two of you," I was told. The rig can accommodate 78 people. Next I was ushered into the office of Captain Gilbert Vine and informed that a drill-rig doesn't have a captain. The correct title is "toolpusher." He handed me a white plastic hardhat and drawled: "Much 'preciate you just wear that at all times, 'cept when eatin' or sleepin'." He then outlined the pecking order on the rig.

Below the 1st and 2nd toolpushers, are the roughnecks, the men who actually operate the rotary drill platform that powers the drill-string. They work with a hoist operator who feeds the string with new pipe lengths, and a derrick- or monkey-man some 45 metres above. Below the three roughnecks there are six roustabouts, unskilled general labourers. They work round the clock in 12-hour shifts; one week on the rig is followed by a week of shore-leave.

THERE WAS a radio call from head-office and Mr. Vine reported that Jim the derrickman slipped from his perch and was left dangling from his badly adjusted safety belt with cuts about the head. A passing helicopter took him and Mara-Lou, the safety officer, to hospital.

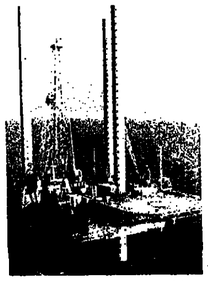
In her absence Brett, an apprentice roughneck who graduated in engineering at Louisiana State, was to be my guide. The company, in an effort to upgrade the workforce, engaged 24 university graduates.

When I got there the drill was at 13,000 ft., going "directional" (at a tangent) at 3,000 ft., after having met up with a salt dome. In hard rock strata she was sinking only 20 feet, for which the operational tab was $87,000 per 24 hours. Fifty days of drilling had already been invested.

THE FIRST toolpusher is in charge of the rig; the "company men," representing the investors (in this case Occidental Petroleum), are in charge of the borehole. The latter make the decisions and the toolpushers and their men see to it that they were carried out.

Progress some four kilometres below the seabed was judged by downhole-data telemetry, subcontracted to the Exploration Logging Corporation which had a containerized, staffed laboratory on board. Information was gathered by analysing the drill-mud (bentonite) which was pumped to the drill-bit carving at the rock face. The mud acted as a lubricant, coolant and gas-sealant as well as a carrier of information, which was digested by the on-board computer. Thus "kicks" and blowouts could be signalled and remedial action taken.

For drill-string inspection, the pipes were withdrawn in 80-foot sections and stored vertically within the derrick. The mud-drenched roughnecks slithering around the platform put in as frantic a bit of



iron-fighting as I ever saw, with an almost violent expenditure of energy.

After this the hole was cased with steel piping and reinforced with cement-slurry delivered from high-pressure pumps. This too was a very tricky operation, since viscosity, temperature and setting-rate were crucial. The contractor, Halliburton, had its own complex mixing-and-pumping station and operating crew.

Another outside contractor was the catering company. The food was more than adequate. Each table sported 32 different sauces. I was intrigued by Tiger Sauce and Cajun Hot Sauce. The latter, according to Harry the cook, could be used for welding boilerplate. Bread was baked on board, coffee came "regular" or "coon-ass," reinforced with chicory, for the Cajuns. Two blacks were part of the rig's complement: one a roustabout, the other a logging scientist. Among the specialists, there was a "fishing-tool man," whose job it was to grapple broken drill-bits from the innards of the earth.

THERE ARE four types of off-shore rigs: the drill-ship or "floater" is an anchored ship, the derrick centrally located; the semi-submersible rests on integrated anchored floats; the submersible is constructed for set depths: the jack-up is adjustable on huge columns or towers resting on a steel mat fixed to the sea bed.

The Ocean Champion belongs to the jack-up variety; its support columns are 350 ft. long for work in water up to 250 feet deep. The borehole on hand lies 85 ft. beneath the waves.

Because of the high cost, most off-shore drilling is done by syndicates with anything from three to six partners. At various stages the partners have the right to drop out of the venture, but without losing all of their stake.

DRILLING for oil started way back in 1859 with the Drake Discovery Well in Oil Creek, Penn. The drilling contractor was "Uncle" Billy Smith, who during 60 days drilled to a depth of 69 feet, the hole yielding 20 barrels a day. By 1918 the deepest well went down 7,380 feet; in 1948, 18,300 ft. In 1980, the USSR set the world record at 34,450 ft. Other records: deepest water (off shore), 4,876 ft. Most expensive hole: $42 million (Exxon): Fastest drilling: 288 ft. per hour.

WITH Desmond the company-man in the next bunk, I discussed the chances of the rig's venture. Piles of computer print-out were stacked around the cabin. How deep were they planning to go? "Maybe another 2,000 or 4,000 feet." Depending on what? "On whether we strike oil or gas or when the front-office calls a halt."

Then what is the use of all this data feedback if no prognosis can be condensed from it?

"Well, if she is a P & A we shall know next time we meet similar patterns. It gives us the illusion of being scientific, where in fact..." He searched for the right word.

"It is horse-racing," I said.

"In a'way, yes, but with one difference. In every race there is one horse that wins. You can't say that for every tract."

"Does anyone ever bet on the outcome? It seems an ideal rig-side pastime.

"Gambling is not allowed on board," he said. "Only in the front-office, where it is called oil exploration."

THE early-morning helicopter brought back the rig's only lady crew member, the charming and good-looking safety officer, Mara-Lou.

She told me that Mara is a biblical name. When I informed her that it means bitter, she was taken aback. If ever there was a misnomer! Jim, the monkey-man, had been decorated with nine stitches on his scalp and five on his cheek. Mara-Lou was now free to be my guide.

The 6,400 HP engine-room was there to provide the drilling power. But during my stay I observed only string-pulling and casing. It takes tremendous power to pull four kilometres of pipe out of the earth; the derrick was designed for a 700-ton pull. The floating rotary collet or "kelly" provides the torque to separate the pipe-segments, the steel screaming as the threads are twisted apart, unleashing a gulf of mud. As the "string" rises, the mud engineers replace the spillage, blocking any rising gas by increasing the slurry's specific gravity, whose viscosity is announced on the public address system every three minutes. There is great danger in rising gas. With everything made of steel one spark is enough to blow the rig and its crew to Kingdom Come.

"What do you do then?" I asked.

"You operate the massive hydraulic cut-off valves which slice right through the drill-pipe below the rig structure. If that does not work, best thing is to make it over the side."

DURING DINNER a roughneck sitting opposite me listened to the news in Cajun French coming from Lafayette. He was from St. Martinville in the heart of Cajun land. I couldn't understand his "French," and he couldn't understand mine. He told me that one and a half million Louisianans speak Cajun. But modern French is now taught in schools supported by the French government.

"Like in Quebec?"

"Hell no. We is modern Americans," he objected.

On the radio, a blue-grass singer: "I got a gal in Thibodaux/she does the twist at the 'fais-dodo.'"

He informed me that a "fais-dodo" is an all-night dance. Things are moving, OK?

I spent the evening in the logging shop and was told about the intricate way in which core samples are extracted, the reactivation of holes hitherto considered "dry," and the secrets of gamma-ray detection and electromagnetic propagation, much of it way over my head.

With all this wizardry, maybe one day it will be possible to pick the winner *before* the race, I mused.

AND SO the time came to say goodbye to Ocean Champion and all its good people. The first tool pusher "hollored" me a 'copter and soon I was back on terra firma again' buoyed by the spectacle of man at his best, working in harness with his fellow-men towards a well-defined goal.

However, the documentation made available to me by Mr. Adam, the affable manager of ODECO, soon took the grin off my face.

For even in this industry the rot has set in. Last year, the rig utilization rate was 97.7 per cent; this year it is 64.3 per cent. A total of 2,419 rigs are idle, left on location or stacked in their home-yard. Of 283 new rigs on order, 104 have been cancelled, 46 rescheduled.

The industry was misled by vastly over-optimistic expectations. Much of the drilling in 1980 and 1981 was based on an expected crude price of $70 per barrel in 1984 and higher thereafter. The actual price in December 1980 was $42 ($28 in March 1982). Forecasts of $20 a barrel are emerging from the industry's crystal ball.

Many rigs are in hock to the banks, which are flogging them at 50 cents to the dollar. Most new rigs have yet to drill their first foot.

Only the financially strong, the modern and the efficient will weather the storm. They utilize the slump as an opportunity to rid the industry of much unsuitable personnel recruited under boom-time pressures. New, automated rigs are under development, consigning much of the present fleet to the scrap-yard, their owners to the bankruptcy court and their operators to the dole queues.

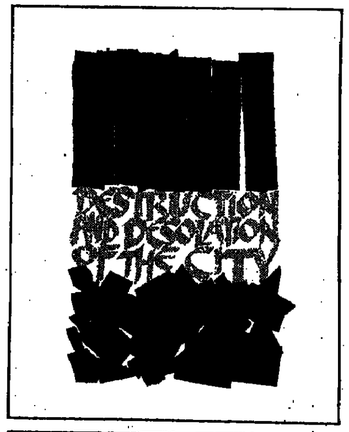
With that message ringing in my ears, I boarded my plane for New York, where the big news was that the Dow Jones, which supposedly reflects the state of the economy, had advanced by 38 miraculous points. Another form of horse-racing?

As the young investment-counsellor explained to me between St. Louis and Memphis:

"Economics a science? In the piggy's little eye it is. Sure, it predicts. When your cat has kittens on your grandmother's birthday and the Dow Jones rises three points, they will predict that the next time your cat has kittens on your grandmother's birthday the D.J. will rise by three points. Or maybe it won't, depending... economics a science? My fat ass!"

RECENTLY, an official of the Israel National Oil Company told Kol Yisrael listeners that there are good chances of finding oil in Israel. It is not a question of "if," apparently, but "when." So far little interest has been shown by foreign venture capital. But the roaring Tel Aviv Stock Exchange has not escaped the industry's attention. The official promised that oil exploration would soon hook into the hora around the golden calf.

We have come a long way from the meritorious visions of the founding fathers, down to the Meridorious society of our days. You pays your money and you takes your choice. □



Art of the book

MIDRASH YERUSHALEM: A Metaphysical History of Jerusalem by Daniel Sperber. General Editor: Avner Tomaschoff. Jerusalem, W.Z.O. Department for Torah Education and Culture in the Diaspora. 120 pp. $25.

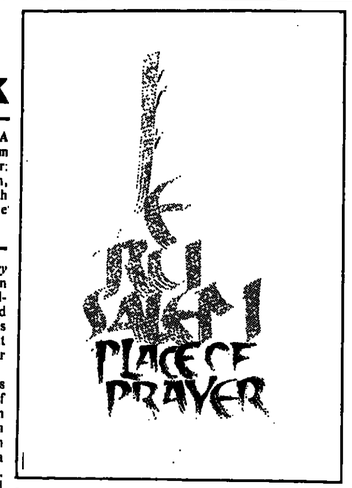
IN A RECENT TV series, *The Story of Writing*, Donald Jackson demonstrated the art of the calligrapher. In this new book, Fred Pauker's lettering complements Professor Sperber's outstanding text to make a collector's item for bibliophiles.

In this volume an attempt has been made to capture something of the unique status of Jerusalem in Rabbinic literature. It contains a metaphysical history of the city in the style of a Midrash, formed as a composite mosaic of Rabbinic texts. To this has been added a detailed critical examination of the sources, as well as an interpretative discussion at philosophical and theological levels, creating a treasury of information on numerous aspects of historic Jerusalem. The ten major "illustrations" (four of which are reproduced here) epitomize the themes of the ten historical chapters in masterly calligraphic design, thus integrating poetry and scholarship with true artistry, making this volume an object of value to the layman, scholar and art-lover as one.

Daniel Sperber, Professor of Talmud at Bar-Ilan University, has written several scholarly works on Israel in the Roman period, as well as editions and commentaries on a number of rabbinic texts.

Fred Pauker, is a practising Jerusalem graphic designer. Hebrew and English lettering have been his main interest for many years.

A.B.



Settling

ROSES AND THORNS by Millie Donbrow. Tel Aviv, Dvir Katzman. 290 pp. $6.15.

Dvora Waysman

THIS IS a diary kept by an immigrant from England, covering the period from the 1960s to 1981.

The author has a good sense of humour and is quite prepared to laugh at herself. The introduction recalls her early childhood in England, where she often misheard words, putting her own construction on the meaning. Thus for years she heard about Elsie Straw-Eyl, whom she imagined to be an ethereal lady with long golden hair floating in the stratosphere. It was some time before Elsie Straw-Eyl came down to earth in Eretz Yisrael.

Decades later Donbrow accompanied her husband Max (who designed the book cover) to Israel for his stint as visiting professor at the Hebrew University's school of pharmacy. Eventually the holiday became aliya for them and their two young daughters, whose lives are also chronicled in the book.

As an English teacher, Donbrow has some humorous experiences, and some interesting ones teaching Russian priests at the Orthodox Mission in the Russian Compound. There is a tendency to relate trivial incidents in too much detail and a bit too much name-dropping, but nevertheless there are many vivid descriptive passages that are sensitive and beautifully written. The author leaves no doubt in your mind that she cares very deeply about her adopted country.

Immigrants who were here during the same time span will identify with many of the sentiments expressed and will share sighs and smiles. It is a well-written record of one person's experiences, and though it tends to be somewhat superficial, it still makes good reading and a pleasant sequel to her first book: *They Docked at Newcastle and Wound Up in Gateshead.* □

Rabbinical rescue

ME'ALILOT HABRIHA MIGILGIL: MA'ASHEI RAV (A Story of the Gilgil Escape: Activities of a Rabbi) by L.I. Rabinowitz. Tel Aviv, Ministry of Defence. 110 pp. No price stated.

Shmuel Katz

ON A brief visit to Kenya in February 1948, a respected rabbi from South Africa walked into a travel office in Nairobi and told the agent he was planning a trip to Leopoldville in the Belgian Congo where he had to deliver a lecture. He said he would probably be continuing from there to Brussels. Would the agent be good enough to work out a travel plan, with a timetable of alternative rail and air connections, would he explain the currency regulations — in fact, would he prepare a blueprint for the journey? Later that day the rabbi obtained a written authorization to take a sum of currency out of Kenya. The next morning, in an anteroom of the Residence of the Governor General, with whom he had been granted an interview, his eye fell on some official stationery piled on a table. It was the work of a moment to pocket several letterheads and greeting-cards.

The rabbi did not travel to the Belgian Congo, nor to Brussels. He was not granted a visa, because the local Belgian consul had authority to issue visas only to residents of Kenya. This was frustrating not because he was anxious to travel to the Congo (he had no intention of doing so) but because he needed the visa stamp in his passport. From there it was to be transferred by a competent, if amateur expert to the passports of several other people anxious to get to the Congo. The currency authorization was also needed for these travellers. By the time the document had been completed the amount authorized had been substantially increased.

As for the official stationery, the rabbi had no particular need for it, he simply felt it would do no harm if the travellers carried an encouraging document from the Governor General of the British colony of Kenya.

This was not unusual for Louis Rabinowitz, then Chief Rabbi in South Africa. The official reason for his visit to Kenya was to bring a rabbinical message to the Jewish community, but he had really come to visit the 288 young Palestinian Jews, exiled by the British on suspicion of being members of the Irgun Tzvai Leumi (EZL) or the Lohamei Herut Yisrael (Lehi) and were now held in a British detention camp at Gilgil, some 130 kilometers from Nairobi. His actions on those two days and throughout the rest of his stay were devoted to completing a long nurtured plan of escape for six of the prisoners.

The story of that great adventure has been told by its leader, Ya'akov Meridor in his *Long is the Road to Freedom*. Under the nose of the British guards, documents, visas and even passports were forged or fabricated by the detainees, while other teams took turns at digging a tunnel from the heart of the camp, under the well guarded perimeter fence to the road outside. All the detainees were in on the secret — most of them lent a hand — despite daily checks, and the British did not learn for two weeks that six men had escaped. Only when Meridor's book appeared years later did they even learn that a tunnel had been dug.

Rabbi Rabinowitz's support for the resistance to British rule in Palestine was no secret. He acted as a liaison between the Gilgil detainees and the South African supporters of the underground who gave indispensable help to the escapees from the moment they emerged from the tunnel at Gilgil until they arrived in Europe. What was not known was that the rabbi had been working on a plan of escape even before he learned of the detainees' preparations. He now reveals for the first time his intensely active involvement in the inner workings of the escape plan.

This is all the more fascinating since it was all done while he was socially involved with the Jewish communal leaders in Nairobi (who for a long time were leery of any contact with the "terrorists") and with the British authorities including the commander of the camp, Colonel Rice. At one point, in desperation, he gave Rice some friendly advice. Rice fortunately accepted it and thus a major blow to the plan was averted.

Telling his story in the form of a report enhances its dramatic impact. It is a pity he still felt obliged to conceal the identities of other South Africans without whose daring contributions the operation would probably not have succeeded. □

Laughter

THE BIG BOOK OF JEWISH HUMOR. Edited and annotated by William Novak and Moshe Waldoks. New York, Harper & Row. 308 pp. $10.95

The Big Book of Jewish Humor is a well-edited selection of stories, episodes, jokes, skits and various extracts from a wide variety of sources. Although the modern forerunners in this genre, such as Sholom Aleichem and Israel Zangwill, are represented, the primary emphasis of the book is on contemporary figures such as Woody Allen, Philip Roth, Joseph Heller, Stanley Elkin and Bruce Jay Friedman, all of whom derive as much from stand-up comics such as the Marx Brothers and Lenny Bruce as they do from their more respected literary predecessors.

In emphasizing this modern material, and choosing an anthology format, editors Novak and Waldoks have created a valuable and unique collection that avoids repeating the material of the many prior volumes of Jewish humour. □

Howard Schwartz

Cinéma et vérité

THE NEW ITALIAN CINEMA by R. T. Witcombe. London, Secker and Warburg. 294 pp. £6.95

THE FILMS IN MY LIFE by Francois Truffaut. Harmondsworth, Penguin. 358 pp. £3.50.

David Mesher

EUROPEAN cinema has been in decline for nearly a decade. The British industry seems to have resigned itself to being a "back lot" for large American productions, especially science fiction. In France, even established directors have difficulty in raising the funds necessary for new projects. The young German filmmakers, like their films, have never fulfilled their tantalizing potential — and now have quite literally begun to die off.

Only the Italians have managed to suffer the losses, regroup, and survive intact. The reasons for this are not entirely clear: talent, diversity and tradition, surely; but the French, too, have an abundance of those. One critical factor has been national support. In the mid-'70s, more Italians went to the movies than all the other Western Europeans put together. For the rest, television and indifference have decimated the box-offices and, in turn, the local artists.

One reason why the French cinema has experienced such severe reverses after the heyday of the New Wave is implicit in a passage — written in 1975, before the dimensions of the problem were clear — in François Truffaut's book, *The Films in My Life*:

"Today, almost all films are ambitious, and their producers are often unconcerned about profits because those who think only of profits (I speak of Europe) have turned to other activities, such as real estate." The attitude is cavalier; the result has been a peculiar ruin, self-destruction in the name of artistic integrity.

I don't deny the filmmakers their pose as artists. But the message of their medium is, inevitably, money — fame, glamour, wealth, visibility. A writer or painter or musician invests only his own time and materials; but the cinema has become big business. Directors and producers seem to accept this in success and to scream abuse in failure. Simply put, the Italians have accommodated their public in their art, and the French have not.

SOME OF the vibrancy of the Italian film industry is captured in R. T. Witcombe's *The New Italian Cinema*. Witcombe concentrates on a score of directors from 1960 (where an earlier study of Italian cinema by Pierre Leprohon left off) until the present. For the most part, these filmmakers are treated in pairs — Antonioni and Ferreri, Bellochio and Cavani, etc. — "whose artistic affinities," according to Witcombe, "while not necessarily immediately obvious, are nevertheless substantial when their respective themes, styles, and attitudes are examined more closely."

In practice, though, these pairings are often merely a gimmick that orders the book's contents without ordering the reader's perceptions. The chapter on Pasolini and Fellini, for instance, finds few points of comparison beyond the obvious one that a lot of Pasolini's films — including the Trilogy of Life, *The Decameron*, *The Canterbury Tales* and *The Arabian Nights* — and some of Fellini's, like *Satyricon* and *Casanova*, are all based on classical literature. And some of the pairings make strange bedfellows: Lina Wertmuller is coupled not with her mentor, Fellini, but with Luchino Visconti.

Occasionally, though, the pairings make for important comparisons, as in the chapter on Bolognini and Bertolucci. This is also the only chapter in which Witcombe departs from his pedestrian approach of describing first one filmmaker's career chronologically, and then the other. Instead, he intertwines the work of Bolognini and Bertolucci to create some striking insights.

Bertolucci is far the more famous of the two, for *Last Tango in Paris*, *1900* and *La Luna*, among others. Bolognini is probably best remembered in Israel for *The Ferramonti Legacy*(1976), which starred Anthony Quinn. Yet Witcombe prefers what he sees as the "moral and visual finesse" of Bolognini to Bertolucci's "irresolution," "glibness," and mere "mannerism."

WITCOMBE'S strengths as a critic come out most impressively in the first chapter of the book, in his treatment of Michelangelo Antonioni, "the most sophisticated of Italian filmmakers" — though even here Antonioni is paired with Marco Ferreri for no better reason than the "mutual absence of nostalgia." One of the weaknesses of Witcombe's treatment is suggested by the fact that some of the best-known Italian films of the Seventies — including Vicario's *Wife-Mistress*, Brusati's *Bread and Chocolate*, and De Sica's last movie, *The Garden of the Finzi-Continis* — are barely mentioned.

Indeed, it is hard to figure out what sort of audience Witcombe is writing for: so much space is devoted to the recounting of dozens of movie plots that the volume seems to be a general introduction; yet Witcombe also encumbers his prose with the pretensions and critical apparatus of a specialist study. At times, this gets completely out of hand. Characters don't communicate, according to Witcombe; they "struggle to lodge a verbal meaning with one another." And he writes at length not only about films we can see or those shown only in Italy, but also about others produced but never released, scripted but never filmed, and even some that never made it out of the filmmaker's imagination.

HE ALSO relies on remarks about their own work made by directors in interviews and essays in a way that critics of art, music, or literature never would. This is one example of the cult of personality which infects even serious students of the cinema. François Truffaut's *The Films in My Life* is another. The vast majority of the essays collected in Truffaut's book are very short pieces, a page or two in length, written during his period as a journalist and film critic, from 1954 to 1958. Only a few — though they are as some of the longest and the best — date from after Truffaut established his international reputation as a director with the success of *The Four Hundred Blows* (1959).

Truffaut's interest in American movies is well-known, and most of the book is divided about evenly between the American and the French cinema. A few pages are allocated to Bergman, Buñuel, and some Japanese filmmakers; but except for short notices about two early Fellini films, a brief defence of Rosellini, and some even briefer allusions, Truffaut totally ignores the Italian cinema.

Not surprisingly, the short reviews that form the bulk of this collection are interesting less for what Truffaut says about the work of others than for what he reveals about himself and his own films. He argues for Jean Renoir's preeminence as "the greatest filmmaker in the world," but also lavishes praise on more "popular" directors such as Howard Hawks, Charlie Chaplin, Alfred Hitchcock and Orson Welles. Indeed, the artificial distinction between "serious" and "popular" cinema is one of Truffaut's pet peeves, as he explains in the collection's excellent introduction, entitled "What Do Critics Dream About?"

"I still find any hierarchy of kinds of movies both ridiculous and despicable," he writes. "When Hitchcock made *Psycho* — the story of a sometime thief stabbed to death in her shower by the owner of a motel who had stuffed his mother's corpse — almost all the critics agreed that its subject was trivial. The same year, under Kurosawa's influence, Ingmar Bergman shot exactly the same theme (*The Virgin Spring*) but he set it in 14th-century Sweden. Everybody went into ecstasy and Bergman won an Oscar for best foreign film. Far be it from me to begrudge him his prize; I want only to emphasize that it was exactly the same subject (in fact, it was a more or less conscious transposition of Charles Perrault's famous story, "Little Red Riding Hood").

Unfortunately, this sort of insight is rare in most of the short reviews. Truffaut himself admits that in making his selections for the volume, he has "preferred to publish favourable or enthusiastic articles, even when they are less good, about films that are still shown or that were made by important directors." Because some of his better but more critical articles have been omitted, in *The Films of My Life*, as in Truffaut's obsessively autobiographical movies, the films of others have become adjuncts of Truffaut's own life. □

Ugly side of sail

MASTER OF CAPE HORN by Hugh Falkus. London, Gollancz. 160 pp. £12.95.

David Brauner

CAPTAIN William Andrew Nelson, born in 1839, spent 47 of his 90 years, under sail, in Britain's Merchant Navy. He was among the last of his kind, for in his lifetime he saw the death of the age of the sail.

Captain Nelson's name does not come to mind when one thinks of the greats of the sea. He was humbly born in the small harbour town of Maryport on the Solway Firth. After serving a seven-year apprenticeship in Ritson's sailmaking lofts, he sailed in heavily-laden "limejuicers," not in fast tea clippers. The square-riggers he commanded hauled cargoes of coal, grain, tinned goods and sometimes just ballast. At times they were laid up for more than a year waiting for cargo.

Nelson's career was distinguished by his attention to duty. Every day he climbed each mast in turn and examined the canvas and cordage aloft. At night he stowed his clothes in the exact order of putting them on, in case of emergency. Unlike most penny-pinching masters of his day, Nelson treated his crews fairly and fed them well. He sailed his ships close to the wind, but not beyond their limits, and his loyalty to wind and sail never waned, though steamships were steadily proving themselves faster and more profitable.

Hugh Falkus' *Master of Cape Horn* is far more than just a biography of Captain Nelson gleaned from his logs, his grandchildren's memories and contemporary newspaper accounts. It is a grand, if rather unpretty, panorama of the sea-going world at the turn of the century. At the outset Falkus writes, "Although appealing in her loveliness, the distant beauty of a ship at sea hid the ugliness of life abroad."

The windjammers of Captain Nelson's time ate up the lives of wretched sailors. The ordinary seamen slept on boards with only a "donkey's breakfast" for a mattress. Their clothes were tattered rags. The beef and pork they ate was "as salty as Lot's wife's ass," and it was always served half cooked, because if cooked any longer it shrank to nothing. The seamen were wet day and night, and often frost-bitten as well. Hands and feet were worn red-raw with working sails and halyards.

AND THAT was just the beginning. Medical knowledge aboard a 19th century packet did not go beyond the pages of *The Ship Captain's Medical Guide*. Among the ten panaceas it listed were the diarrhoea mixture, the witch hazel mixture and the clap mixture. The ship's carpenter (whence the expression "sawbones") and the sailmaker, by virtue of their skills, had the surgeon's duties thrust upon them. Nelson's "skill with a needle was legendary when it came to sewing up wounds at sea."

In an age without radio or radar, men and ships were lost without a trace. And when that happened the stories were also lost. But Captain Nelson lived to tell his tales.

As a young sailmaker, Nelson shipped aboard the water-sotted, ill-crewed *James Jardine*. One dark night the mate panicked at the sight of a heavy swell and shouted, "Abandon ship!" Only the cool thinking of Nelson and another sailor saved the ship from being unmanned and left abandoned to the sea. Amid all the commotion, the ship's Irish cook had dressed up in his Sunday "best," because the last time he had abandoned ship he only had on his working clothes.

In a similar incident, two full-riggers collided with each other off Cape Horn, and one of the masters, thinking his ship lost, tried to save his wife by throwing her on board the other ship. "Unfortunately he missed. Falling short, she dropped between the two hulls and was crushed to death. As it happened, neither ship sank and she was the only casualty."

Reading about the reality of sea one hundred years ago crushes one's illusions about maritime romance. On the other hand, the beautiful colour plates and black-and-white photos in this finely produced volume continue to feed the imaginations of arm-chair sailors with images of fair winds and calm seas. □

Childhood

BY THE WATERS OF LIVERPOOL by Helen Forrester. London, The Bodley Head. 280 pp. £6.95.

THIS IS third part of the author's low-key but immensely moving trilogy of her childhood in Liverpool, the ugly duckling of a good family with a good accent reduced to the worst of working-class poverty during the '20s and '30s.

This volume deals with Helen's difficult puberty and lonely, penny-pinching teenage experiences, when pride was all that could be salvaged from despair. The ugly duckling eventually became a loved swan, only to lose two men to the war that ended the Great Depression.

That she eventually found happiness is a great solace to the reader who is able to identify with her every emotion. Helen is one of those remarkable people who make of everyday family and other experiences a special story. □

Meir Ronnen

Pilgrims' progress

This Christmas, for the first time in more than 15 years, Lebanese Maronite Christians will be able to visit holy places in Israel. Thousands of Lebanese are expected to join pilgrims from Israel and other countries at Christmas services in Manger Square.

The pilgrimage is being organized by Lebanese tourist firms in coordination with Israeli authorities. Many will arrive via the Metulla and Rosh Hanikra border crossings. Boats will bring other pilgrims from Beirut, to avoid the Christmas rush anticipated at these checkpoints. The pilgrims are expected to remain in Israel for three to ten days. Their visit will be one of the highlights of the Christmas season in Bethlehem.

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Rude translation

THE WHEAT AND THE CHAFF by François Mitterrand. New York, Seaver Books/Lattes. 284 pp. $16.95.

David Krivine

THESE RANDOM diary-jottings reveal France's current president as an intellectual and a booklover. Which is pleasant, except that some of his observations, especially in the more lyrical passages, sound nonsensical. Puzzled, I sought out the original French text.

I soon enough discovered several interesting points. The English version contains two (short) books: *The Wheat and the Chaff*, covering the years 1971-74, and *The Bee and the Architect*, covering 1975-78.

The French volume in my hand contains only one, *The Wheat and the Chaff*; yet is as long as the two together, in the English version. The reason is that the English is selective; and the selection was made, it would seem, to prettify the work.

All the purple passages are left in; omitted is most of the hard-hitting domestic politics. This gives us a biased image of Mitterrand. He is indeed a kindly person — a man of sentiment, a man of principles. That is the impression derived from the English publication.

But he is also a politician and a fighter. The original text as he wrote it exposes this other side of his character as well, and makes the book more complete, more dense and less scrappy than the English one.

Moreover, the translation of the first of the two books is egregiously bad (I cannot judge the second, because I have no original text to compare it with). Taut aesthetic descriptions are turned into flowery phrases, chaotically syntaxed, that make the author look ridiculous. Not only that — there are errors of fact.

THE FIRST error concerns a visit to Israel. Mitterrand had referred, before leaving his native country, to "Palestinians without a homeland," which earned him (English version) "un avalanche of abuse on the part of the Israeli press."

What it earned him, according to Mitterrand himself, was "une rude offensive de la presse israelienne," which means "a tough offensive by the Israeli press." The translator, a Mr. Richard Woodward, apparently thinks the French word *rude* means the same as the English word *rude*, which it most certainly does not.

One of Mitterrand's creations was the "Common Programme" (common to the Socialist and Communist parties in France), which he says, in the English translation, is "reasonable when it proposes to correct the Constitution, whereas it allows legal pretext to the President for committing abuses."

What's that again — *allows* the President to commit abuses? I turn to the French original and find that the Common Programme proposes to correct the Constitution *because* (not *whereas*) it allows the President to commit abuses.

At the risk of wearying the reader, I will cite another example, if only to defend the honour of a statesman and socialist widely admired in Israel. Mitterrand is vigorously criticizing modern French architecture. Mr. Woodward has: "I shall be the first to applaud the minister who starts by blowing up the Ecole des Beaux Arts (where artists and architects are trained) with only a tinge of regret for those who live and teach there."

What Mitterrand actually said was "...with a tinge of regret that those who live and teach there are not blown up with it" — a much more telling remark.

MITTERRAND IS A socialist of the old school, he scorns capitalism, the system existent in the Western world, as wicked, incompetent, decayed. He is convinced that the application of classic socialist recipes will bring a new dynamic to economic progress.

Well, he is applying them at this moment, and the results — so far — can be not unreasonably described as rather dismaying. He must have learnt by now (with 10 per cent unemployment, a static GNP and a mounting trade deficit) that policies which sound impeccable in theory can turn out intractable in practice.

He was not to know that yet in 1975, when his original ersion, *La Paille et le Grain*, was printed. But now he is in power. Foolishly — again — the English translation chose to make its appearance in 1982; by which time some of its author's complacent observations about the oppressive past and golden future seem curiously dated.

His comments on foreign politicians are interesting because his sympathies lie clearly in one direction, which gives freshness to his remarks. He loved and admired Salvador Allende. Fidel Castro is to him a noble revolutionary.

But he is clear-sighted about Communism of the Soviet brand. Amid the chit-chat that makes up most of this book, one story is striking and worth quoting in full. It concerns Janos Kadar, Hungary's prime minister.

Under the dictator Rakosi, Mitterrand recalls, Kadar was minister of the interior. He cajoled Laszlo Rajk (a Communist leader), by a mixture of promises and threats, to make a confession of political sins he had not committed. The promise was that Rajk would be allowed to retire to peaceful seclusion in a *dacha* on the Black Sea.

Instead Rakosi had him executed. Kadar fainted when he heard the news. He was himself arrested in his turn and tortured. He was only released when Rakosi fell. Imre Nagy took over, with Kadar at his side as Secretary-General of the party.

Nagy tried to liberalize the regime, and was on the point of proclaiming Hungary's neutrality as between NATO and the Warsaw Pact. Khrushchev sent in the troops. "Nagy was arrested and hanged," Mitterrand goes on. "The man who took his place, judged him and condemned him was — Kadar."

And here comes the paradox: Kadar is considered by right-thinking people today the best and most decent head of state in the Soviet bloc. He had himself liberalized the regime in his country. He asked Mitterrand what he thinks is more terrible, to have been tortured by his enemies (Horthy) or by his friends (Rakosi).

But he added with a half-smile, "There is a worse trial — to govern for twenty years knowing what I know." □

Send-up compendium

HENRY ROOT'S WORLD OF KNOWLEDGE. London, Weidenfeld and Nicolson. 192 pp. £6.50.

FROM THE fishmonger's slab to the authorship of a small encyclopedia: such is the progress of Henry Root. He made his mark as a self-made man who wrote self-important letters to the famous and the powerful, offering unsolicited advice, encouragement and a five-pound note, and then published the self-important replies his approaches provoked. Now Root has branched out into a new venture, a book that "contains everything you cannot afford not to know if you are to hold your end up at a literary luncheon or agreeable dinner-party."

For some subjects, Root supplies a set of enigmatic clichés:

"Proof: nothing worth having can be proved."

"Football: reflects the unrest under the surface of society."

"Music, Pop: the classical music of now."

These are intermingled with entries of the "strange but true (perhaps)" variety:

"Litter: it is not generally known that if all the litter deposited by tourists in the Royal Parks was collected in one place, it would cause the earth to list three degrees on its axis."

Biographical sketches of the famous are thrown in:

"Heston, Charlton (b. 1919): real name Rita Tonks, but you'd be ill-advised thus to address this rugged ex-wallpaper designer from Medicine Bowl, Arizona."

IN REALITY, of course, it is the prejudices and opinions of Root that are sent up throughout the book. Henry Root is the pseudonym of William Donaldson, a former pounce who wrote a book about his pimping days in London, and here he enjoys himself at his creation's expense. But Donaldson has his prejudices and opinions too:

"*Anglo-Catholicism*: a tradition with many agreeable characteristics: a love of Somerset, claret and cricket; a dislike of homosexuals, Jews, so-called intellectuals and foreign businessmen; and a conviction that we learn more from informed gossip over a civilized dinner-table than from the history books."

In addition, much space is devoted to those gentlemen who are associated with this tradition, such as Richard Ingrams, Christopher Booker and others from the *Private Eye* set. For all the gentle guying of the people involved, there is no doubt whom Donaldson believes are the good boys, and an edgy fascination is generated by detecting his opinions underneath the rubicund mask of Henry Root. No self-respecting self-made man would concern himself with Anglo-Catholicism or *Private Eye's* world of prejudice.

Readers unfamiliar with the British scene will find much of the book incomprehensible. Those who do comprehend this book may wish they hadn't. □

Ralph Amelan

A few little lies

Louis Rapoport

THE LONGEST WAR by Jacobo Timerman. London, Pan. 160 pp. £13.50.

Louis Rapoport

JACOBO TIMERMAN and Ariel Sharon are like two peas in a pod: authoritarian personalities driven by dangerous myths and a confused identity. The Defence Minister believes that the Jews are the Chosen People, and Timerman shares this belief in the superiority of the Jews — not the Israelis.

"Only the Jewish People, I believe, can now do something for us," Timerman writes in this quickie book, which will find its place in every Middle East scholar's dustbin alongside Arnold Sherman's *When God Judged and Men Died*. "The Diaspora Jews who have maintained the values of our moral and cultural traditions, which have been trampled by intolerance and Israeli nationalism, should establish a *Jewish* tribunal (my italics) to pass judgement on Begin, Sharon and Eitan, and the entire general staff of the Israeli armed forces. This alone could be the means of working free of the sickness that is destroying Israel, and perhaps, of preserving Israel's future."

There he is — the perfect Zionist. Israel does not belong to Israelis — Jews and Arabs alike — but to the Jewish People. How muddled! Citizens of other countries should sit in judgement on citizens of Israel because they're all Jews.

Sharon also thinks that the Jews of Israel are only the front line of the Jewish Nation — that is why he can make statements like "the Jews of Argentina and the Jews of England should not fight each other over the Falklands."

TIMERMAN is Mr. Israel in this book, which first appeared in two issues of *The New Yorker* in October. It shouldn't have been a book at all. It rather *belongs* in a magazine with a "Talk of the Town" piece about Calvin Klein's appearance at Bloomingdale's and soft porno ads for Fidgi perfume. It deserves a terrible death, consigned to a dentist's waiting room.

Most of it is in the first person plural — "*we* Israelis" feel this way about that, and "*we* Israelis" feel that way about this.

He discusses "nostalgia for something *we* all seem to have lost." He is the quintessential Israeli Father, telling his son not to serve in Lebanon. He speaks with the pain of five wars, although he has been an Israeli for less than three years. "If previous wars were events beyond discussion because *we* were driven to fight, this time we were shoved from behind."

"Though I don't know Hebrew, that poses no problem," says this spokesman for the Good Israelis. It is the most irritating Imperial We imaginable.

For Timerman assumes a mantle that isn't his, and without a blush. This is the talk of a *shvitzer*, an Ariel Sharon boasting about non-existent phone calls from Kissinger. A growing number of Israelis share Timerman's belief that the war was not justified, that the Palestinians must be recognized and have a state of their own, that Israel must wake up to that reality. But Timerman, much of whose book is lazily culled from the pages of *The Jerusalem Post*, is a purely self-appointed spokesman.

He is a man who can't be trusted, whose "Reflections," as *The New Yorker* entitles it, are often real howlers. Timerman makes no attempt to write about Lebanon itself — except for a few lies garnered during a brief press tour. No, he's not your common journalist, but a Thinker. He sucks his thumb only on the big questions: democracy, Borges, the Holocaust, Peron, the dissident soldiers returning home.

One of the epiphanies he shares with us shows he is not a hedgehog but a fox, a rather confused one. "Yet we must accept that a war is neither the end of the world nor the beginning of another. It is sad — sad even for the dead." I'll say.

War isn't sad, it is vile. And sometimes it is necessary.

THERE IS nothing here for anyone who wants to understand the war, Israel at its most difficult crossroads since 1948, or the future of the Palestinians. Just a lot of left-liberal gibberish bereft of true feeling, eloquence or insight.

Timerman doesn't really care about such things. He is simply out to capitalize on his new Israeli identity, which he's dying to shed anyway — "I'm a Jew before I'm an Israeli," he reportedly said recently on U.S. TV's *60 Minutes*. Like so many bleeding hearts who make their career on the freedom circuit, he has an authoritarian problem of his own.

In a recent interview by Arie Dayan in the Jerusalem Palestinian newspaper *Al-Fajr*, Timerman slays the interviewer for daring to mention that Tyre, Sidon and Beirut were not completely destroyed, as Timerman had claimed in his book. "Why do you write this when it is clear that this is not the truth?" Mr. Dayan inquires innocently.

"Tell me," Timerman replies, "Do you believe that this is a matter of great importance, taking into account the whole picture?"

Timerman goes on to compare his false statements about the destruction he saw during his few hours in Lebanon to the controversy over "whether four or six million Jews" were exterminated by the Nazis. What's the difference, he says. What's wrong with a few little lies when we're in the midst of The Big Lie?

In his book, he said it didn't bother him when he saw a Norwegian photographer staging pictures in Tyre. "The fact remains that Tyre is in ruins, whether or not children stand on the rubble." One must remember that Timerman can't be bothered with details — he is too busy reflecting on the meaning of it all. Facts are unimportant, so what matter that Timerman dedicated his book to Guni Harnik, who fell at Beaufort. "I know that he was a pacifist" Timerman intoned. Harnik's mother wrote in *Ha'aretz* recently that to call her soldier son a pacifist was absurd.

Timerman says he hasn't been spared "any of this century's horrors." So he is eminently qualified to commune with the "ruins of Tyre and Sidon and receive their silent testimony."

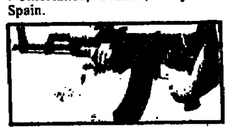
Crap. □

Clandestine

TERROR! THE WEST FIGHTS BACK, by Christopher Dobson and Ronald Payne. London, Papermac. 218 pp. £3.95

Susan Hattis Rolef

WHEN the western world is attacked by terrorists it fights back, say Christopher Dobson and Ronald Payne in their study on the elite anti-terror squads of Britain, the U.S., Israel, the Federal Republic of Germany, the Netherlands, France, Italy and Spain.



The two authors, who also wrote *The Weapons of Terror*, present an uneven view of the history, techniques and achievements of the units formed to counter terrorism.

Each of the countries has its own conditions and traditions which have shaped their forces, and these are clearly described, Since the specific missions these units encounter are similar, the size of the units, their training, and the methods they employ are also similar.

Exchange of information between units of the various countries is common, but since Roy Farran was a hero of Britain's Special Air Service Regiment, and since the SAS still plays a role in protecting the rulers of a number of Arab states, relations between Israel's anti-terrorist units and its British counterpart is conducted through the Germans.

Lord Chalfont, British representative at an international congress on terrorism in Jerusalem, said that it is "at least worthwhile examining the possibilities of extending cooperation in an institutionalized form using the national anti-terrorist squads of countries, like West Germany, Britain and Israel as the nuclei of a permanent force."

The authors do not think this is a good idea: "The inclusion of Israel, a country in a state of constant emergency, which is ready to turn to counter-terrorism of a most aggressive kind under the leadership of Menachem Begin, who began political life as a terrorist himself, would create far more difficulties than could be solved by an international force."

Dobson and Payne also analyze some of the problems presented by the existence of this type of organization in democratic societies. Such units, in order to be effective, must follow different rules than those commonly accepted.

Many are keen to read of the exceptional men who have hit back at the terrorists so successfully, but I have reservations about publishing so much clandestinely obtained information about the weapons, gadgetry and techniques the units use. The publication of this information can only harm the units in question but then there is enough misinformation provided to mislead the terrorists.

Although I am certain the Israeli military censorship would never have passed this book for publication, I can imagine the smiles of the men of Sayeret Matkal when they read the blend of fact and fiction written about them. □

Assertion problems

DON'T SAY YES WHEN YOU WANT TO SAY NO by Herbert Fensterheim, Ph.D. and Jean Baer. New York, Dell. 300 pp. No price stated.

Wendy Blumfield

ALTHOUGH behaviourist theories contradict those of Freudian psychoanalysis, it is obvious, from reading the work of behaviour therapists, that childhood experiences are very relevant to understanding adult neuroses.

The authors of this book, a psychiatrist and his journalist wife, are saying however, that you can take an adult out of the mess created by his parents and use behavioural theories to help him work through his crisis. An individual can be conditioned to respond positively to given stimuli, and reinforcement of positive responses can mitigate and finally remove phobic anxiety and irrational fears.

The focus on assertion is a case in point. Many children are conditioned to meet the needs of the adult world: good manners, repressed demands, fitting in with the majority, turns out a "nice" little child who is popular with society. In the English public school, the message is clear: keep ahead, be competitive, but don't push yourself or be a nuisance. The thoroughly good sport then affects a facade of chumminess and comradeship, and, for fear of losing this good fellow image, he cannot say "no."

DR. FENSTERHEIM'S case histories show that men and women equally are affected by early learning experiences and the expectations of society. A man may fear to ask for a salary increase or a more interesting job in his company, or may be afraid to refuse unreasonable demands in his work, because his ultimate fear is losing his job, a rational fear if he has a family to support.

A woman may be exploited in her work, and in a man's world may fear to assert herself. But more often her assertion problems are apparent within the family, on committees and in voluntary organizations where her good nature, willingness or good ideas may expose her to excessive demands and in turn give her the feeling of being undervalued.

As one who reached the age of 37 before learning to say "no," I have one rule for easy initiation. It is easier to write a letter of refusal than to say it verbally; it is easier to refuse a request over the telephone than to say it face to face. The secret is learning one's own limitations and then realizing that one is not less liked because one refuses to exceed those limitations.

If one has repressed natural responses for too long, frustration and resentment build up so that instead of having an assertive confrontation, one bursts the banks and becomes aggressive. In this book one is advised to avoid such a destructive buildup of frustration, though one may endure many dissatisfactions to keep a job one basically enjoys or to keep alive a marriage until the limit is reached. Ultimately, such a buildup leads to a total disintegration or identity crisis, or a resolution to take up assertiveness training, the choice depending not only on one's basic personality but on the environmental stimuli. As J.B. Watson, the father of behaviourism, said, "Performance is in response to stimuli. Control stimuli and you control the nature of man."

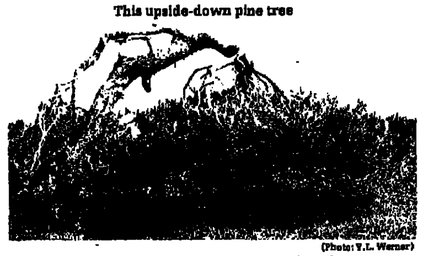
IN THIS very readable book, Dr. Fensterheim applies behavioural therapy to assertiveness training, as an aid to job satisfaction, establishing a social network and overcoming problems of overweight, alcoholism and sexual difficulties. Throughout, he differentiates clearly between assertion and aggression.

"Assertion may not always result in the accomplishment of desired goals, but it helps one to come to terms with oneself, earns respect of others. Aggression on the other hand has as its major core the goal of hurting others, causes counter-aggression and disrupts communications."

Learning to say "no" at the right time may not earn one the most prestigious job or mend a broken relationship. But one can direct one's energies into creative channels, averting frustration and wasted anger, and preparing behaviour patterns which may at some future time help one avoid doing a job one dislikes, working with somebody one does not respect, establishing a relationship which can only be destructive, or setting goals which are unrealistic.

With the growth of assertiveness training, there are a number of "no" books now being published. This book, neither profound in its philosophy nor an empirical piece of research, can help one relate to ordinary everyday situations. □

This upside-down pine tree



(Photo: Y.L. Werner)

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A new quarterly

FORTHCOMING, An Independent Literary Supplement to Moment Magazine. Ed. David Rosenberg. Tel Aviv, Hakibbutz Hameuchad Publishers and the Institute for the Translation of Hebrew Literature.

Rochelle Furstenberg

A MUCH-AWAITED publication, *Forthcoming* brings together the prose and poetry of the seemingly *disparate Jewish sensibilities of* Israel and America.

Having come into existence through the determination and enterprise of its editor, David Rosenberg, a poet now living in Jerusalem, this quarterly spans the ocean with its associate editor, Nessa Rapoport, working out of New York.

Tightly bound within the pages of *Moment* magazine, it was launched in November as an independent literary supplement to be published four times a year. The editors of both *Moment* and *Forthcoming* take pains to emphasize the independence of both magazines, the relationship being a pragmatic one.

The modest form of Forthcoming belies its important purpose — to introduce American-Jewish writers to the large English-reading Israeli public, and to bring Israeli writers in English translation to the American public, thus enriching the common culture of both Jewish communities.

IT GOES without saying that the Hebrew and English literary traditions out of which American Jews and Israelis write are entirely different from each other. Nevertheless, the first issue of *Forthcoming* shows an amazing uniformity of themes and directions.

Of course, this might reflect the editor's selective hand, and only *future issues will confirm* or contradict this impression. But the handful of Israeli and Jewish writers included here, and they are among the best, seem to point to the strange resilience of the "Pintele Yid."

Literary and Jewish needs coincide to de-emphasize the "now" in prose, to express the "now" through the distancing prism of memory. In America the frenetic, ultimately sociological novel of the '50s and early '60s, where clever, neurotic Jews struggling to "make it" become paradigms of alienation, has in the '70s and '80s turned inwards to personal and collective history, to the Holocaust and Jewish roots.

In Israel, the allegorical distancing of the Israeli novel of the '60s has also given way to a nostalgic tendency, a return to childhood and personal history in the period before the State, and roots in other countries.

In other words, the tendency in Jewish fiction, at least for the moment, is to a literature of memory, or fiction parading as memory. In *Forthcoming* this can be found in the stories of Cynthia Ozick, Aharon Appelfeld, and Arthur A. Cohen, all written against the background of the Holocaust. It can also be found in Ted Solotoroff's literary reminiscences, which gaze in perplexity at the strength of the Jewish tie.

Uncannily, in Appelfeld's "The Apple of the Eye," the power of memory in Jewish life is expounded. "Evenings their elder told stories. In a melodious voice he spoke of our huge family. True, it had split up and scattered, and had ceased to acknowledge its ancestry, but it was in the power of memory to prevail. The only appeal was to memory."

HOW FAR can that memory take us?

This is the implicit question in many of the stories and chapters of books included in the first issue of the magazine. Solatoroff raises the issue. "I'd often wondered about all those tropisms, as it were, that Jews of my generation share. My own Jewish background is so meagre. How do I account for that? I grew up in essentially a Gentile world in a family that had more or less turned its back on Judaism. And yet the *deepest experience of my life* continued to be related to being Jewish."

This consciousness was brought to the fore by the Holocaust. Jews, no matter how amnesiac they were about their background, were forced to face their identity. This theme runs through Appelfeld's works and can be found in the excerpt from "The Apple of the Eye" included here.

The affirmation of Jewish identity takes on particular significance in the Holocaust. In a situation where choices were increasingly denied to Jews, affirming one's self becomes an act of existential dimension.

The Jew's struggle with his identity in the shadow of the Holocaust is also glimpsed in the section from Arthur A. Cohen's forthcoming novel included in the magazine. Here, the memory of the endearing, religious Uncle Salomon leaves its (ambivalent) imprint on the young German-Jewish heroine. She carries throughout life the memory of the sudden and unexpected slap the usually affectionate uncle gave her on the first day of school, when he said solemnly, "You go out among them for the first time. Never forget child, what you are; you are a Jew. A sudden slap is not the worst they can do."

THERE IS no one who deals with this confrontation between the Jewish and Western worlds more profoundly than Cynthia Ozick. This theme runs through much of Ozick's writing. But it takes on a terrible poignancy against the background of the Holocaust.

In "Joseph in Egypt," one of the best stories in the magazine, Ozick depicts the conflicting intellectual sensibilities of a French Jew hidden in a convent cellar.

As in many of Cynthia Ozick's works, her forceful intelligence pushes its way through the imaginative pattern and the terms of the struggle become discursive and philosophical as well as phenomenological. She presents the dual nature of Joseph, a highly intellectual French Jew, the son of immigrant parents, from his first steps as a child discovering Musée Carnavalet, to university life, where he has an all-too-attractive encounter with an aesthete-homosexual, to the period of the Holocaust, when he is lowered into a pit as was Joseph of old.

It is not his brothers who do this, but four nuns who hide him in a cellar to save his life, in the hope that the books in the cellar will save his soul. But the books of the recently deceased priest are intellectually far-reaching. They include the works of Edmund Fleg. And the priest's notes indicate that the *Jewish spirit is at the* foundation of French culture.

The Jew in the cellar attempts to make sense of the absurd world of Western civilization that has formed him and excluded him; he plays a game to integrate *the two sides of* himself. It is necessary for his sanity, for his survival. "Then and there he contrived a solitary game, the game was Edmund Fleg's. Corneille and Racine sit beside Jonah and Kohelet. The rosette of the Legion D'Honneur in his lapel, and the frontlets of the Covenant on his brow. The face of Madame de Sevigne's flowery courtyard mated to the perfect serenity of a purified Sabbart."

But the game, the cultural juxtaposition, breaks down when Joseph must flee the cellar, when Western civilization heaps its wrath upon him, leaving little illusion about his ultimate alienation from *this Egypt. He flees to a farm where* the Jew is reduced to Lear's "unaccommodated man"; a vestige of civilization, he becomes a creature of Nature.

Ozick's muscular prose, her incisive understanding of the history of Jewish thought, is often put at the service of her fiction, as in the brilliant Puttermesser story. But at the same time she grapples with the tension between her Jewish soul and her Western sensibility, and this lies at the heart of her fiction.

THE OBVERSE side of memory that runs through contemporary fiction is hope for the future, the waiting for the Messiah.

Both the waiting and the fear of its realization are discussed in the rich eassy by Leon Wieseltier, who claims that the people who created the Messiah have never accepted a Messiah. Relegating the idea to the realm of hope is a way of suppressing revolution, preserving the *status quo*, and through its antithesis, halacha, bringing meaning to the world.

In the chapter from *Tomozhenna Tales*, the Israeli writer Yitzchak Orpaz, perceiving the shtetl through a child's eyes, depicts the waiting for the Messiah, his mother's redemption of love tied up with the land of Israel. The young protagonist is to fulfil the dream by coming to Israel. And here is *the rub*. An underlying motif in contemporary Hebrew literature is how to handle the problem of the inevitably disappointing fulfilment of the dream.

In the Israeli poetry presented in the magazine one gets a sense of this, of the everyday life of the dream. In T. Carmi's poems, for example, the mundane routines of life are reviewed; soldiers fight the battle of the Litani, and the poet sums himself in Independence Garden as "death peers from all the lattices."

Tel Aviv poet Meir Wieseltier reveals not only the ordinariness of the Zionist dream, but also its seamy side. The seething sexuality of backyard Tel Aviv is manifest in the innocent youth's homosexual encounter, and this time it is not with Cynthia Ozick's decadent French aesthete, but with an Israeli, a marten-faced Sephardi motorcyclist.

INEVITABLY, perhaps, numerous pieces are presented as fragments, unresolved works. The Amos Oz pieces, for instance, do not do the Israeli author justice. The John Hollander setting for an ancient story is interesting and intelligent, but not enough. □

Small talk

THIS ARTICLE is about little things. One could save lives, another saves time, and the third provides creative play for children and adults.

I am referring to a medical identification system, a quick-bar for shoe repairs and other services, and a set of plastic beads from Denmark.

"SOS Talisman" is a metal capsule that holds a strip of paper on which is recorded the owner's personal data and vital medical information in case of emergency. It looks like a piece of costume jewellery, and can be worn as a pendant, bracelet, or brooch, or attached to a watch strap. It is a Swiss product, newly imported here by Bracha and Ton de Man.

The new-immigrant couple claim that this medical information tag is well known in Europe, and that 45 per cent of the population of Holland (their country of origin) have a Talisman. They recommend them for everyone, children and adults alike, not only for people with specific medical problems.

The slip of paper, which folds harmonica-style inside the watertight capsule, is large enough to include information on blood type, tetanus and other vaccines, allergies maintenance medication, and so on, as well as name, address, age, religion, and whom to notify in an emergency. There is even space for passport number, location of car *papers, use of contact lenses etc.*

At present, the product is sold only by mail order, from Amulet Marketing Ltd., POB 3089, Herzliya B, 46 104, tel. 052-78197. Until the end of December, the price of the basic chrome-plated capsule — about the size and shape of a one-shekel coin — is IS230 (which includes VAT and mailing), or IS265 with a chain. There are more expensive types in stainless steel, silver, gold-plate, and solid gold; you can also get one that is designed as a Magen David, a St. Christopher's emblem or a Zodiac sign.

MEDICAL identification systems, *however*, are useful only if those who deal with emergencies are alerted to look for them. The importers of Talisman are currently trying to get the Health Ministry, Magen David Adom, the Police, and *Fire departments to encourage* the public to adopt this system. Contacts with these groups are in the early stages, and it is by no means certain that they will respond favourably.

The spokesman for Magen Dald Adom confirmed that the emergency service is looking into the Talisman system, but pointed out that this is only one of many similar suggestions that have come to the attention of his organization over the years. There is even an American system of storing family medical information in the refrigerator, where physicians would be told to look. However, since doctors rarely make house calls in Israel, this seems pointless here.

The lack of uniformity in the various systems has been a major drawback, since they are useless unless all emergency personnel, including *volunteers, know where and* what to look for, the spokesman noted.

A doctor at MDA headquarters told me he did not believe medical identification tags were necessary or desirable for the general public; they should be limited to people with known medical problems, such as heart disease, diabetes, epilepsy, and allergy to certain medications.

In other cases, he said, the tags might be more dangerous than helpful. For instance, an erroneously recorded blood type could prove fatal, and Magen David's policy is not to administer blood before a quick lab test is carried out.

In an emergency, "physiological fluid" is administered, or, in some cases, blood of "universal blood type." The person could be wearing someone else's medical tag — *children might switch tags* by mistake or deliberately, this doctor said, explaining his opposition to tagging the general public.

The importers point out that the Talisman instruction sheet cautions: "Ask your doctor to fill in your medical information... Mistakes could be fatal." The leaflet argues: "In an emergency the chances are that the victim is shocked, is unconscious, or if abroad has no knowledge of the language... Valuable time is lost — time which can mean the difference between life and death."

It is up to the Health Ministry, MDA and other emergency services to give this idea careful consideration and then let the public know if they consider the system a good one.

In the meantime, the individual can decide for himself, with no assurance that anyone will think of *looking for* an SOS Talisman capsule on his person if he is taken ill or injured. The company helps somewhat by providing a colourful Talisman sticker to glue onto a car windscreen or a handbag or briefcase.

LAST TIME I took a pair of boots to be reheeled by my neighbourhood cobbler, he took a fortnight to do the job. The next time I needed new heels, I went to the express service corner in the basement level of the Hamashbir LaZarchan department store in Tel Aviv's Dizengoff Centre. In less than an hour, the boots were ready, and at about the same price I paid before.

MARKETING WITH MARTHA

Such express services in central locations should become more common as neighbourhood craftsmen are growing older and more *difficult* to find.

The express service centre at Hamashbir is called Kis — not, as I had assumed, from the Hebrew word for "pocket," but for the French company that manufactures the range of machinery it uses for shoe repairs, key duplication, the engraving of names on pens, bracelets, etc., and the printing of calling cards and letterheads.

The latter service generally takes a couple of days, but can be done in a few hours if necessary. Names can also be printed on playing cards and match-books; initials can be stamped on leather goods, and new American equipment is just arriving which will print *names on pencils* in Hebrew or Latin characters. Personalized rubber stamps can be obtained within two days.

The Kis Express Service corner is the brainchild of South African immigrant Brenda Fine, a teacher and the mother of five girls. It opened nearly a year ago. The advantage of the department store location is that *customers can always find* something to do while waiting for their order, which could take up to an hour.

Another advantage is that the Kis corner is open throughout the day along with the rest of the store, and stays open until 8 p.m. on Tuesdays.

Someone else has opened a similar express service with Kis machinery in North Tel Aviv, at 158 Ibn Gvirol. The agent for the equipment is Kis Israel, 25 Derech Petah Tikva, Tel Aviv, Tel. 03-621408.

"HAMA" sounds like a good Middle Eastern trademark but is the name of the latest Danish creative toy to enter our market. Introduced just before Hanukka at the home of the Danish ambassador here, it is a design-making set of plastic beads, which the company prefers to call "paris." They can either be taken apart and reused, or ironed into a permanent object.

The trickiest part is the ironing, which should be done by a parent or older child. The importers of the toy, Eaesh Ltd. of Tel Aviv, hope that Hama will become as popular here as that better-known Danish construction toy, Lego.

Hama beads are said to be suitable for children aged three and up, and can be useful in physiotherapy or occupational therapy for adults as well. The idea is *to arrange designs on a multi-needle* plastic tray, and the patterns resemble embroidery work or even tapestry. The medium-sized beads entered our market first, but there are also larger ones and mini-beads which have to be worked with a tweezer.

The medium beads, about the size of a match-head, are made of colourfast non-toxic plastic and labelled: "Not for children under *three. Highly recommended for* children over three." The Israel Standards Institute insisted on the age limitation, which is the same as the warning required by the Danish Government Technological Institute. They are made of colourfast non-toxic plastic.

Once the beads are arranged on their plastic tray, they can be welded into a permanent object, such as a table mat or wall picture, by gentle ironing at "cotton temperature" over a piece of aluminium foil or grease-proof kitchen paper. The paper should be the unwaxed kind, and the foil preferably the heavy-duty imported type.

The recommended retail price for a small packet of Hama beads is IS75, and comes with a coaster-sized tray. The larger packets cost IS130. Refill packets of beads will be available soon, as well as a greater variety of colours and sizes.

THE MAN who made the contact between the Israeli importer and the Danish manufacturer is David Israel, a recent immigrant from Denmark who has been involved *with this country and its toy in*dustry since his days as a Mahal volunteer in the War of Independence. He was once an adviser to the now-defunct Gamda toy-car factory. In Denmark, David Israel was a consultant and manager of a large supermarket chain. He has just been hired to conduct a market survey for the Co-op Tel Aviv Dan Hasharon supermarket chain and advise it on revamping its toy sections.

He says that if a supermarket chain would import toys directly and order from the better local manufacturers, it could sell everyday items 40 per cent cheaper than regular toy shops. There is no *reason, he says, for a supermarket* to set high standards for its food sections and leave its toy shelves to the whims of distributors who place their worst merchandise there.

Having served on Denmark's board of safety standards for toys, he says an absurd situation exists in Israel whereby imported toys are subjected to much stricter scrutiny than locally made ones.

Under the Ministry of Industry and Trade's regulations for imported toys, samples of every shipment must be inspected by the Israel Standards Institute and approved for safety in accordance with Standard No. 562 before they can be released from Customs. As of January 14, 1983 local manufacturers will be obliged to abide by Standard 562, says the spokesman at the Standards Institute. As matters stand, a manufacturer can voluntarily ask to have his product inspected.

Whereas a full-fledged test of a product costs money, the head of the Standards Institute's Mechanical Department, Alex Moisescu, told me that his office in Tel Aviv is willing to give an on-the-spot opinion *gratis* to any consumer who comes to the institute with a toy or a game he considers potentially dangerous.

Moisescu points out that the Standards Institute tests of imported toys are *for safety considerations only*, and do not reflect on the durability of the toy or its educational value. While the institute does control minimum age warnings on imported toys, Moisescu remarked that the final responsibility lies with the parents. □

Martha Meisels